Cambridge Greek and Latin Classics

SOPHOCLES

Trachiniae

EDITED BY

P. E. EASTERLING

CAMBRIDGE UNIVERSITY PRESS

Sophocles' *Trachiniae* is, in the editor's words, 'a subtle and sophisticated play about primitive emotions'. It is also a play which presents problems to a modern audience. Making full use of recent Sophoclean scholarship, Mrs Easterling attempts in her Introduction a detailed literary analysis of *Trachiniae*, helping the reader to understand better its intricate structure, the treatment of Deianira and Heracles, and the meaning of the final scenes. The notes in the Commentary on grammar, syntax and style include material which will be helpful to comparative beginners in the language, but the commentary as a whole is intended for anyone with a close interest in Greek tragedy.

This is an edition for classical scholars, undergraduates, and students in the upper forms of schools. The Introduction is designed to be of use to readers who do not know Greek, as well as to specialists.

'Mrs Easterling has written a work which is marked by tact, clarity and balanced judgement. It is an edition which could be profitably consulted at different levels, but it should be particularly helpful to students.'

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IN MEMORY OF MY FATHER

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The highest faculty in the critic of a Greek Play is not ingenuity, but discretion.

F. A. PALEY

PREFACE

This commentary has taken an embarrassingly long time to write, but delay has brought one advantage. The last ten years have been an unusually productive period in Sophoclean studies, and I have been able to benefit from the publications of more expeditious colleagues, in particular from R. D. Dawe's *Studies on the text of Sophocles* (Leiden, Vols. I and II 1973, Vol. III 1978) and Teubner text (Leipzig, Vol. I 1975, Vol. II 1979), R. P. Winnington-Ingram's *Sophocles, an interpretation* (Cambridge 1980), R. W. B. Burton's *The chorus in Sophocles' tragedies* (Oxford 1980) and T. C. W. Stinton's article 'Notes on Greek tragedy I' (*J.H.S.* 96 (1976)). Two important books on Sophocles which were published after my own typescript had gone to press are Charles Segal's *Tragedy and civilization* (Cambridge, Mass. 1981) and Albert Machin's *Cohérence et continuité dans le théâtre de Sophocle* (Quebec 1981): both contain much of interest on *Trachiniae* that I should have liked to cite. My debt to less recent scholarship will be obvious throughout, most of all to Jebb's great commentaries and to Fraenkel's *Agamemnon*, and in a less direct way to Sir Denys Page, who first encouraged me to work on Sophocles and taught me how to go about it.

It is a pleasure to thank the friends and colleagues who have patiently read the commentary in draft and given me their criticism and advice: Dr R. D. Dawe, Mr J. H. Kells, Professor Hugh Lloyd-Jones, Mr T. C. W. Stinton, Professor R. P. Winnington-Ingram. Between them they are responsible for a great many corrections and improvements; they of course carry no responsibility for whatever blemishes remain. For help with the metrical appendix I am indebted to the late Professor T. B. L. Webster, who long ago provided me with his wife's notes on the lyrics of *Trachiniae*, and to Dr L. P. E. Parker, who has generously found time to subject the metrical problems to a very thorough analysis. For information and suggestions on individual points I am grateful to Dr A. L. Brown, Miss L. M. Burn, Dr G. A. Christodoulou, Mrs G. A. de Grouchy and Dr S. R. F. Price. At crucial stages in the book's preparation I have been fortunate to have support of the most professional kind: Mrs S. J. Chapman typed the whole commentary with scholarly accuracy, Mrs S. R. I. Babbage helped prepare the Index, Miss S. Moore applied exacting standards in preparing the typescript for the press, and

Dr A. L. Brown and Dr N. Hopkinson vigilantly read the proofs. Finally I should like to thank Professor E. J. Kenney, my colleague as General Editor, for his perceptive criticisms, and my husband John Easterling for helping me understand Sophocles' Greek. This book is dedicated to the memory of my father, E. W. Fairfax, who died in 1978.

Cambridge P.E.E.
June 1982

ABBREVIATIONS

Editions of Sophocles referred to in the Commentary:

Campbell	L. Campbell, *Sophocles*. Vol. I[2] (Oxford 1879, *O.T.*, *O.C.*, *Ant.*); Vol. II (Oxford 1881, *Aj.*, *El.*, *Trach.*, *Phil.*)
Dain	A. Dain (with translation by P. Mazon), *Sophocle* tome I (Paris 1955, *Trach.*, *Ant.*)
Dawe	*Sophoclis tragoediae* (Teubner edition). Vol. I (Leipzig 1975, *Aj.*, *El.*, *O.T.*); Vol. II (Leipzig 1979, *Trach.*, *Ant.*, *Phil.*, *O.C.*)
Jebb	R. C. Jebb, *Sophocles, the plays and fragments*: *Aj.* (1896); *Ant.*[3] (Cambridge 1900); *El.* (Cambridge 1894); *O.C.*[3] (Cambridge 1900); *O.T.*[3] (Cambridge 1893); *Phil.*[2] (Cambridge 1898); *Trach.* (1894)
Kamerbeek	J. C. Kamerbeek, *The plays of Sophocles*. Vol. II (Leiden 1959, *Trach.*)
Longo	Oddone Longo, *Commento linguistico alle Trachinie di Sofocle* (Padua 1968)
Paley	F. A. Paley, *Sophocles*. Vol. II (London 1880, *Phil.*, *El.*, *Trach.*, *Aj.*)
Pearson	A. C. Pearson, *Sophoclis fabulae* (1924, Oxford Classical Text)
Radermacher	*Sophokles* erklärt von F. W. Schneidewin und A. Nauck. Vol. VI rev. L. Radermacher (Berlin 1914)
Schiassi	G. Schiassi, *Sofocle, Le Trachinie*[2] (Florence 1962)

Fragments are numbered as in S. Radt, *Tragicorum graecorum fragmenta*, Vol. IV (Göttingen 1977) [= R], who retains and extends the numbering of A. C. Pearson, *The fragments of Sophocles* (Cambridge 1917) [= P].

Commentaries on other authors mentioned by abbreviated title:

W. S. Barrett, Euripides, *Hippolytos* (Oxford 1964)
H. D. Broadhead, Aeschylus, *Persae* (Cambridge 1960)
J. D. Denniston, Euripides, *Electra* (Oxford 1939)
E. R. Dodds, Euripides, *Bacchae*[2] (Oxford 1960)
K. J. Dover, Aristophanes, *Clouds* (Oxford 1968)
E. Fraenkel, Aeschylus, *Agamemnon* (Oxford 1950)

D. L. Page, Euripides, *Medea* (Oxford 1938)
G. Thomson, Aeschylus, *Oresteia* (Cambridge 1938)
M. L. West, Hesiod, *Theogony* (Oxford 1966)

Books and articles:

Beazley *ABV*	J. D. Beazley, *Attic black-figure vase-painters* (Oxford 1956)
Beazley *ARV*	J. D. Beazley, *Attic red-figure vase-painters*² (Oxford 1963)
Bruhn, *Anhang*	*Sophokles* erklärt von F. W. Schneidewin und A. Nauck. Vol. VIII, *Anhang* zusammengestellt von E. Bruhn (Berlin 1899, repr. 1963)
Burton, *The chorus*	R. W. B. Burton, *The chorus in Sophocles' tragedies* (Oxford 1980)
Campbell *EL*	L. Campbell, *Introductory essay on the language of Sophocles*, in Vol. I of his edition of Sophocles (Oxford 1879)
Dale *LM*	A. M. Dale, *The lyric metres of Greek drama*² (Cambridge 1968)
Dawe, *Studies*	R. D. Dawe, *Studies on the text of Sophocles*, 3 vols. (Leiden 1973–8)
Denniston	J. D. Denniston, *The Greek particles*² (Oxford 1954)
Ellendt	F. Ellendt, *Lexicon Sophocleum*, 2nd ed. rev. H. Genthe (Berlin 1872)
Goodwin	W. W. Goodwin, *Syntax of the moods and tenses of the Greek verb* (London 1889) (references are given to numbered paragraphs)
Jackson *MS*	J. Jackson, *Marginalia scaenica* (Oxford 1955)
K–G	R. Kühner, *Ausführliche Grammatik der griechischen Sprache*, 3rd ed. rev. B. Gerth (Hanover 1898–1904)
Long *LTS*	A. A. Long, *Language and thought in Sophocles* (London 1968)
LSJ	Liddell and Scott, *Greek–English Lexicon*, 9th ed. rev. H. Stuart Jones (Oxford 1925–40)
Maas *GM*	P. Maas, *Greek metre* (Oxford 1962)
PMG	*Poetae melici graeci* ed. D. Page (Oxford 1962)

Roscher	W. H. Roscher, *Ausführliches Lexicon der griechischen und römischen Mythologie* (Leipzig 1884)
Stinton	T. C. W. Stinton, 'Notes on Greek tragedy I', *J.H.S.* 96 (1976) 124–45
Winnington-Ingram, *Sophocles*	R. P. Winnington-Ingram, *Sophocles, an interpretation* (Cambridge 1980)

INTRODUCTION

1. THE PLAY

The reputation of *Trachiniae*, like the fortunes of Heracles (112–19), has had its ups and downs. The play was evidently admired in antiquity, or it would not have survived; but it was not as widely studied as the other plays during the middle ages and later, and it made little appeal to nineteenth-century taste.[1] Recent criticism has been more sympathetic.[2] *Trachiniae*, after all, is a subtle and highly sophisticated play about primitive emotions, and modern readers can more easily take in their stride features that their predecessors found puzzling or offensive: the quite unromantic treatment of sexual passion, the presentation of Heracles as a most untypical Sophoclean hero, the neglect of Deianira in the final scenes after she has been so intimately studied for the first three-quarters of the play. But there is no denying that problems remain: not so much of structure and moral tone as of background, the religious and cultural assumptions on which the play is based.

It will be as well to start with a brief consideration of the shape and leading themes of the play. For the first 970 of the play's 1278 lines we are confronted with the household of Heracles waiting for his return. As Taplin has pointed out, this is a *nostos* play, like *Persae*, *Agamemnon*, *Heracles*, and the logic of its structure is that the scene we are waiting for is 'the focus and conclusion of the tragedy'.[3] We can accept this analysis without any need to decide who is the play's 'real hero': Deianira, or Heracles, or both of them, or even Hyllus. There is no reason to suppose that for Sophocles, the author of *Ajax*, *Antigone*, *Philoctetes*, this would have been an important or particularly meaningful question, though it is one that has been endlessly debated by critics. (In terms of performance there is no difficulty in determining which is the 'star part', since

[1] See C. Segal, *Y.C.S.* 25 (1977) 101 for examples.

[2] Segal (n. 1 above) cites many recent studies; cf. also Winnington-Ingram, *Sophocles* ch. 4; U. Albini, *Interpretazioni teatrali* (Florence 1972) 55–65 (= *P.P.* 121 (1968) 262–70); C. Fuqua, *Traditio* 36 (1980) 1–81; P. E. Easterling, *I.C.S.* 6 (1981) 56–74.

[3] O. Taplin, *The stagecraft of Aeschylus* (Oxford 1977) 84.

the leading actor would have taken first the role of Deianira, then that of Heracles.)[4]

The play is so constructed that husband and wife never meet: Deianira is dead before Heracles arrives. This has often been seen as a dramatic flaw, and indeed it could be if there were no organic connexion between the Heracles scene and the rest of the play, but Sophocles repeatedly brings on stage people and things that link Deianira and Heracles. *Iole* has shared Heracles' bed and now she is taken into Deianira's house; *Lichas* goes between husband and wife as messenger and bearer of gifts; *the robe*[5] itself is seen on stage in its casket with Deianira's seal (614, 622), and later it reappears when Heracles throws back the coverings and displays its ravages on his body (1078–80). *Hyllus* is physically close to both parents and will lie with Iole: his father calls to him for help at the sacrifice (797–802), he touches and raises Heracles in the litter (1020–5), he embraces Deianira's corpse with the ardour of a lover (936–9). All these links between husband and wife surely reinforce the dramatic effect of their failure to meet, so that this is given a special tension and significance.

Moreover, the whole play is concerned with the exploration of a number of interrelated themes, all of which find their completion not with the death of Deianira, though that is one of the most intense moments, but in the final scene. Everything that happens is seen against a background of mutability, the eternal cycle of joy and sorrow which is vividly captured in the imagery of the Parodos: the 'wheeling paths of the Bear' (130–1), the ceaseless alternation of night and day (94–5, 132–3), the constant movement of winds and waves (111–19). The story of Deianira is framed by two emphatic *gnomai* which stress the instability of human fortunes (1–3, 943–6), a theme recalled whenever reference is made to the change from one state to another – unmarried girl to wife (e.g. 142–52), free person to slave (e.g. 296–306). The pattern is by no means complete when Deianira commits suicide: the language of mutability applies with equal relevance to Heracles, and for all the Chorus' hopes that as son of Zeus he is a special case, protected in some way from the full implications of being human, the Exodos is an

[4] The other parts divide as follows: Hyllus and Lichas (deuteragonist?); Nurse, Messenger, Old Man (tritagonist?).

[5] Cf. C. Segal, *A.C.* 44 (1975) 615 and *C.W.* 74 (1980–81) 129–31.

elaborate study in the reversals that he too has to suffer (cf. pp. 5–6 below).

Then there is the pattern of finding out: one by one the characters learn, too late, the real truth of their situation. Deianira discovers that the supposed love charm is a poison which will kill Heracles, Hyllus that he has wrongly accused his mother, Heracles that Nessus is the originator of his suffering and that the oracles about his end are truly being fulfilled. Even Lichas finds out – fleetingly – that what he has carried to Heracles is not a gift but a deadly poison: 775–6 emphasizes his ignorance (ὁ δ' οὐδὲν εἰδὼς δύσμορος τὸ σὸν μόνης | δώρημ' ἔλεξεν). This movement of progressive revelation is strongly marked in the language of the play: ἐκμανθάνειν and ἐκδιδάσκειν and words of 'showing' and 'seeing' are insistently repeated.[6]

Closely related to this theme is the motif of writing: Deianira describes the 'old tablet' with its inscribed message that Heracles gave her when he last left home (157–8), and later she compares her careful remembrance of the Centaur's instructions to the preservation of a written text on a bronze tablet (682–3); at 1165–8 Heracles recalls how he wrote down what the oracular oak told him at Dodona. In each case the implication is that the knowledge exists – the message is there, available and unchanging – but it only becomes intelligible in the light of events. It is not by accident that two of these messages are oracular texts, for this, of course, is the special characteristic of oracles, that they represent a glimpse of the truth which can only be properly understood when the events they foretell take place: only then does the cryptic, even nonsensical, text take on a coherent meaning. Only when Heracles hears the name 'Nessus' (1141) can he understand how he can be killed by somebody who is already dead (just as Macbeth understands the meaning of the prediction that his life 'must not yield / To one of woman born' when he is confronted by Macduff 'from his mother's womb / Untimely ripp'd' (Act v. sc. 7)). Only when Heracles is gripped in the torment of the robe can the Chorus see that 'release from toils' meant death (821–30).

So knowledge is intimately related to time, as the play makes clear, partly through the imagery of the written text and the use of oracles, with repeated emphasis on the periods of time – fifteen months, one

[6] Cf. 143, 222–4, 225–6, 849–50, 860–1nn.

year, twelve years[7] – that are significant in Heracles' career, partly through the dramatically compelling idea of the poison that has lain inactive all these years being brought to life when it is exposed to the sunlight. There is also great insistence in this play on the past, on the stories of the duel between Achelous and Heracles, of Nessus' attempted rape of Deianira, of Heracles' visit to Dodona. The language used of these events stresses that they happened long ago: Deianira has an 'old' tablet from Heracles (157), and an 'old' gift presented by the Centaur long ago (ἦν μοι παλαιὸν δῶρον ἀρχαίου ποτὲ | θηρός 555–6), Heracles remembers an 'old' oracle of Zeus that he wrote down at Dodona (1165–7). But all these things – and the encounters with Achelous and Nessus – happened within the adult lifetime of the characters, and we should hesitate before we conclude that Sophocles was trying to create a specially remote or archaic atmosphere in *Trachiniae*. These reminders of the past seem rather to be closely bound up with the themes of knowledge and time, and in their emphasis on the way the past can threaten and influence the present they recall other plays by Sophocles, particularly *Electra* and *Oedipus Tyrannus*.[8]

For a number of critics[9] this emphasis on the past, coupled with the use of what they see as 'fairytale' myths, particularly the tale of Achelous, has suggested a clue to the interpretation of the play. The fullest development of these ideas has been made by Segal, who traces the opposition of two sets of values: on the one hand those of the *oikos*, represented by Deianira, the 'quiet' virtues admired in the fifth century, on the other the wilds of nature (Cenaeum, Oeta), archaic heroism, the violence of the beast, all represented by Heracles, who 'never emerges entirely from the remote mythology and from the ancient powers of nature which he vanquishes'.[10] The play tells of a 'violent, primitive past encroaching upon and destroying a civilized house with which we identify and sympathize'.[11] But its movement culminates in a new kind

[7] Cf. 77, 164–8, 647–50, 824–5nn.

[8] Cf. *El.* 1417–21; *O.T.* 1213, 1451–4; H. D. F. Kitto, *Form and meaning in drama*[2] (London 1964) 193.

[9] K. Reinhardt, *Sophokles*[3] (Frankfurt 1947) 45–6 (= 37–8 in the English translation by A. and D. Harvey, Oxford 1979); F. J. H. Letters, *The life and work of Sophocles* (London 1953) 176–7, 192–3; C. Segal, *Y.C.S.* 25 (1977) 99–158.

[10] Segal, art. cit. (n. 9 above) 100.

[11] Ibid. 106.

of heroism; Deianira's death is just an ending, but that of Heracles holds a sense of the future: he 'traverses the path from an archaic, epic heroism to a heroism which is fully tragic'.[12] No one could deny that the myths of Achelous, Nessus and the Hydra are used to powerful effect to suggest the beast-like strength and violence of *eros* at work in human beings – in Deianira as well as in Heracles – and the extreme fragility of order and civilization. But one may be less confident that Heracles was perceived as an archaic figure by Sophocles and his audience and should be so read by us. This is certainly not how the vase painters saw him, and it may be misleading to suggest that the myths of Heracles are more like 'fairytale' than, say, the legends of Medea or Theseus. Moreover, although there are many obvious respects in which Heracles and Deianira can be seen as polar opposites, all the main themes of the play link them closely together: knowledge, time and also passion.

Eros, treated in this play with an insight that rivals that of Euripides in *Medea* and *Hippolytus*, is a dominant motif throughout. It is memorably expressed in the First Stasimon in the image of Cypris as both contestant and umpire in the games (497–8, 515–16) and at the end of the Third Stasimon as the silent ministering power responsible for all that has happened (860–1). Deianira's decision to send the robe was prompted by her passion for Heracles, while he sacked Oechalia because he wanted Iole, and the robe was only poisoned because Nessus had been frustrated in his lust for Deianira. As the play unfolds, a very close connexion develops between *eros*, madness, the sickness of Heracles, the poison, and the violence of the beasts. In the Exodos, where the sickness of Heracles is presented on stage, we are shown the physical realization of an idea first presented as a metaphor: at 445–6 Deianira describes the passion for Iole as 'this *nosos*'. And when Heracles repeatedly speaks of the *nosos* as a wild beast (974–5, 979–81, 987, 1026–30) we are reminded both of his encounters with Achelous and Nessus (9–21, 507–21, 565–8) and of his own violence (779–82).

Throughout the play these themes are presented with Sophocles' characteristic irony. The return of Heracles was to have been like the coming of a bridegroom to the bride (205–7), but he brings a new bride whose child is an Erinys (893–5), and although the play ends with a marriage – the marriage of Hyllus and Iole – this is seen by Hyllus in

[12] Ibid. 157.

terms of the utmost horror. The return was also to be celebrated by Heracles with a splendid sacrifice, but it turns out to be a sacrifice in which the sacrificer himself becomes the victim: Heracles is going to be burned on the pyre on Mt Oeta instead of conducting the hecatomb at Cape Cenaeum. And the great hero who is the 'best of men' for his wife, his son, the Chorus (177, 811–12, 1112–13), becomes no stronger than a girl: he weeps like a παρθένος (1071–2; cf. 1075), and we are ironically reminded of the helpless girls earlier in the play: Deianira waiting in terror as he fought Achelous (21–5, 522–5), Iole and the train of captives (298–302). The son of Zeus, who might be expected to receive special protection from his father, seems at the end to be as much a victim of his dispensations as any other human being; and the irony is pointed by the insistence on the relationship of father and son in the scene where Heracles makes his dying demands of Hyllus (cf. 1177–8, 1203nn.).

In formal and thematic terms *Trachiniae* is thus an intricately unified play; why does it still present serious problems of interpretation? There are two main issues: the treatment of Heracles and the meaning of the final scenes. It has often been noted that there is a striking difference in the way Deianira and Heracles are handled. She has the advantage of being on stage much longer than he is, and she is given a high proportion of the poetry, which contributes to the impression of a deeply sympathetic character – noble, compassionate, modest – involved, moreover, in a morally interesting situation: she takes a fatal decision and is seen facing its consequences. As Hyllus says of her, 'She made a disastrous error, with the best of intentions' (1136), a perfect formula for a tragic heroine. But she is dismissed from the end of the play, and although the presence of Hyllus keeps her in the audience's minds she is not 'vindicated': Heracles does not take back his wish to punish her when he hears the truth about Nessus. He, by contrast, occupies the stage for only 300 lines, and although he is given some superb rhetoric he has nothing like Deianira's poetic range, nothing to put him in the same class as Ajax or Philoctetes. He is shown to be egocentric, brutally callous, violent to an extreme degree – all this is stressed through the reactions of the sympathetic Hyllus. Finally, he is in no position to take morally interesting decisions, and there is nothing here to compare with the new depth of insight achieved by the Heracles of Euripides' play. But after all he *is* the 'best of men', the monster-slayer, the son of Zeus:

his special status has to be taken into account, and even if he is morally quite unlike the typical Sophoclean hero he is surely meant to command the audience's deep interest and at the end even their respect, when he speaks with a new kind of authority about the oracles and prepares to endure unflinchingly the extremes of pain (1159–73, 1259–63).

Clearly, then, the presentation of Heracles is ambiguous, and no interpretation which sees the play in unambiguous terms will do justice to it: neither as a simple moral parable in which the arrogant Heracles is brought low[13] nor for that matter as a glorious vindication of the resplendent hero.[14] It is not enough, either, to see the essence of the play in the contrast and opposition between male and female, which is the basis of many interpretations, particularly those which see *Trachiniae* as domestic or social tragedy.[15] Of course the contrast is dramatically important, but we have already noted that even more important is the stress on what Deianira and Heracles have in common: both are victims of *eros*, both act in ignorance for their own destruction. What is needed is an interpretation that will take full account of the structure and themes of the play without losing sight of the peculiar role allotted to Heracles.

Iliad 18.117–19 offers a comment on Heracles which can perhaps be taken as a clue to the understanding of *Trachiniae*. 'No, not even mighty Heracles escaped death, who was dearest to Lord Zeus son of Cronos, but fate and the dire wrath of Hera subdued him.' So Achilles schools himself to accept his own fate, using the traditional argument *a fortiori*: if even Heracles, the greatest of men, had to die, why should I escape? Man facing his mortality is already a great theme for tragedy, but *Trachiniae* does not focus on this issue in isolation. The complicating factors are both characteristically human: ignorance (man never knows enough to make right judgements and avoid harming himself) and passion (he does things that will harm himself and his *philoi* under the influence of irrational forces like *eros*). The more remarkable his strength and bravery, the more violent the effects of these irrational forces are likely to be. But the play does not confine itself to the extreme case. We may not all have the capacity for greatness, but we can be good, or try to

[13] Cf. e.g. H. D. F. Kitto, *Poiesis* (Berkeley 1966) ch. 4.

[14] An extreme version of this view is put forward by A. M. Etman, Τὸ πρόβλημα τῆς ἀποθεώσεως τοῦ Ἡρακλέους, Diss. Athens 1974.

[15] E.g. C. M. Bowra, *Sophoclean tragedy* (Oxford 1944) 144; D. Wender, *Ramus* 3 (1974) 2–4.

be. Set against Heracles is the figure of Deianira, trying to be *sophron*, always mindful of human weakness and vulnerability. But her lack of knowledge, complicated by *eros*, is enough to make her fail disastrously and suffer like Heracles. This is the pattern of a *consolatio* (of a very unsentimental kind). If even *these* people destroyed themselves and one another we should not be surprised to find that life is full of illusion and deception for us, too. And the tragedy is deepened if the 'greatest' in human endeavour is also disturbingly near the beast – a reminder of the precarious nature of all civilization. (The same pattern can be seen in *Oedipus Tyrannus*, with the 'cleverest' substituted for the 'greatest' and a more exclusive concentration on knowledge and ignorance.)

Does the story of *Trachiniae* have any significance beyond its power to convey a sense of human dignity in endurance and of pity for human limitations? Is the mysterious will of Zeus in this play essentially different from the caprices of, say, Aphrodite and Artemis in *Hippolytus*? We are given few definite clues. But the action of the play answers at least in part the question asked by the Chorus in the Parodos: 'Whoever saw Zeus so unmindful of his children?' (139–40). The causation of everything that happens is clearly traced: Heracles' suffering in the robe is shown to be the product of his *eros* for Iole and Deianira's *eros* for him. Deianira had the means (unwittingly) to destroy him because of the Centaur's trick, which relied on the fact that in shooting him Heracles had used an arrow dipped in the venom of the Hydra, another of his monstrous victims. Actions have their consequences. Hyllus' closing denunciation of the gods' *agnomosyne* (1266) is thus set in an ironic context: we know more than Hyllus about what has happened. Moreover there is the end; the pyre and the marriage with Iole, motifs whose meaning we need to study more closely.

The Exodos begins and ends with a procession, of which the focal point is Heracles carried in a litter. This is very different from the kind of procession we were encouraged to expect earlier in the play (e.g. 181–6, 640–6). The triumphal homecoming is replaced by a silent and solemn entry (965–7); Heracles must be either dead already or asleep, exhausted by the agonies of torture he has been suffering in the poisoned robe. At the end of the play the procession is echoed; but this time Heracles is awake, in control, going to his death in a special place and in a specially prescribed ceremony, and displaying heroic endurance. There is both a parallel and a contrast: something has happened in the

Exodos to alter the pattern. What happens is a series of revelations. First the *nosos* of Heracles is manifested to the audience through his cries of agony (983–1017) and the display of his ravaged body (1076–80); then what Hyllus tells him about Deianira and the philtre precipitates Heracles' revelation of the second oracle, which he can at last interpret, in conjunction with the one so often mentioned earlier in the play (1158–73; cf. 76–81, 157–70, 821–30). From this point onwards the action leads to a new end, which has not been foreshadowed in the preceding events except in glancing ways (cf. 1191n.). As Linforth[16] saw, the play's logic need not extend beyond the *nosos* and presumed subsequent death of Heracles; the pyre on Oeta and the marriage of Hyllus and Iole are not necessary for the conclusion of this story. We can only suppose that they have some importance in their own right for the light they throw on what is happening to Heracles.

At 1174ff. Heracles solemnly binds Hyllus on oath to do as he asks. Hyllus and his helpers are to carry Heracles up to Mt Oeta, cut wood for a pyre and set it alight with pine torches. There is to be no ritual of mourning – no lamentation or tears. This is a very strange prescription, which Hyllus finds horrifying, particularly as it threatens to involve him in pollution. At 1211–16 Heracles modifies his instructions so that Hyllus may remain ritually pure: someone else may actually light the pyre. No explanation is offered for these directions, but Heracles speaks with confident authority, and it is natural to assume that he is recalling the commands of Zeus (cf. 1149–50n.).

Now it could be argued that the point of this episode is purely to suggest the capricious perversity of Heracles; but it is hard to escape the conclusion that for an Athenian audience there was more significance in his commands. Sophocles did not invent the story of the pyre on Mt Oeta: the myth that Heracles met his end there must have already been current as the aetiological explanation of a cult established long before Sophocles' time, in which bonfires were lighted on the top of the mountain and offerings made to Heracles. Excavations have yielded figurines and inscriptions which confirm the literary tradition.[17] It is therefore

[16] 'The pyre on Mount Oeta in Sophocles' *Trachiniae*', *Univ. of Calif. Publ. in Class. Phil.* 14.7 (1952) 255–67.

[17] Cf. M. P. Nilsson, *A.R.W.* 21 (1922) 310–16, reprinted in *Opuscula selecta* 1 (Lund 1951) 348–54; M. Muhl, *Rh.M.* 101 (1958) 106–34. For Heracles and hero cult cf. Fuqua (n. 2 above) 3–13.

very likely indeed that the direction to build and light the pyre on Oeta would relate for a contemporary audience to an institution and a story which were perfectly familiar to them, just as the cults at Trozen and Corinth mentioned by Euripides at the end of *Hippolytus* and *Medea* respectively belonged to real contemporary life and formed a link between the world of the drama and the world of the audience.

What we cannot tell from our extant evidence is whether by the date of the first production of *Trachiniae* (whenever that may have been; see pp. 19–23 below) the story of Heracles' death on the pyre was already associated in people's minds with the well-known story of his apotheosis (for the evidence see p. 17 below). Fortunately this is not the most important question to be answered. If we allow ourselves to be guided by the text itself we note that it is not 'about' the apotheosis: the play closes before the death of Heracles, and the emphasis of the action is on suffering and mortality, in the spirit of the passage in *Iliad* 18 quoted above. The silence of the play about what was going to happen on Mt Oeta no doubt left room for different responses on the part of the original audience, depending on the flavour of their piety or their view of life, just as it has left modern critics in a state of perpetual disagreement. There can be *no* authoritative version of 'what happened next', because the play's design does not allow it. But if it is right to see in the story of the pyre on Oeta an ironic allusion to something familiar in contemporary cult and belief outside the frame of reference of the play then there is a suggestion, however mysterious and obscure, that *some* significance should be attached to the manner of Heracles' death, and that it fits into a larger scheme of things in which Zeus's will is mysteriously fulfilled. Whether this is leading to a good or a bad end is not made clear, and Heracles himself shows no sign of understanding it. But his behaviour after he has interpreted the oracle suggests that he has at last grasped something – the paradox, perhaps, that the most a human being can achieve (even the 'greatest', the son of Zeus himself) is an acceptance of the great gulf between human and divine knowledge. And this itself is arrived at only through extremes of suffering.

At 1216ff. Heracles makes his second, 'minor' request of Hyllus: that he should marry Iole. Once more Hyllus is horrified, and once again his religious scruples are offended, this time at the thought of associating with the person he believes to be the agent of both his parents' deaths. Of course this scene adds further to our sense of Heracles' passionate self-

regard – all attempts to give his words an altruistic colouring have been unconvincing – but at the same time he speaks with the authority of history. Hyllus and Iole were the ancestors of the famous Heraclidae, who had an undoubted historical reality for the original audience,[18] and Heracles' command therefore has the same kind of ironic link with the world outside the play as his reference to Oeta (but in this case without the special problem of the apotheosis to complicate matters). For Hyllus, who does not know the future of the great clan that he is to found, there is nothing but horror in his father's request. But for us there must be a more complex significance, even though our pity for him is not lessened by our knowledge of the future.

Hyllus' famous line τὰ μὲν οὖν μέλλοντ' οὐδεὶς ἐφορᾶι (1270) in his closing speech has often been taken as an allusion to the apotheosis, despite the negative way in which it is formulated. In fact its most important function is to lay stress on the present suffering: the future cannot be known, but the tragedy of Heracles is here before our eyes.[19] It is worth noting, however, that at the very end of a play Sophocles often introduces a glancing reference outside the action, suggesting, as it were, that there *is* a future . . . but this would have to be the subject of a different play. So in *Philoctetes* there is the allusion to possible atrocities at the sack of Troy in Heracles' warning to Philoctetes and Neoptolemus to observe εὐσέβεια (1440–4); in *O.C.* Antigone's appeal to Theseus to be allowed to return to Thebes and reconcile her quarrelling brothers opens up a perspective which belongs to *Antigone*; in *Electra* Aegisthus' enigmatic remark about the coming evils of the Pelopidae (1498) suggests directions that the play might have chosen to take. The closing moments of the action are a particularly appropriate place for this kind of device which draws attention to the play as a play; Euripides' use of the *deus ex machina* is comparable in some respects.

Trachiniae is not a comfortable play. Many readers have been shocked by Deianira's death, outraged that the brutal figure of Heracles should dominate the end and baffled by the fact that no attempt is made to unravel the mysteries of the will of Zeus. Much depends on our ability to grasp how the Greeks perceived their leading hero Heracles and (even more difficult) how they could reconcile the two models of humanity

[18] Cf. Hdt. 9.26; Thuc. 1.9.
[19] Cf. T. F. Hoey, *Arethusa* 10 (1977) 277.

represented by him and Deianira. Both are already present in the *Iliad*; Sophocles' distinctive contribution was to study their interconnexions with profound insight.

2. STAGE ACTION

The text repeatedly indicates, at least in broad terms, how the action should be played. At 58 Hyllus' hurried entrance helps to build up a sense of urgency; then there is another excited arrival at 178, when the Messenger comes ahead of the official herald Lichas, wearing a garland in token of the good news he brings Deianira, and the Chorus respond with joyful song and dance (205–24). All this leads up to the first major theatrical moment in the play, the entrance of Lichas and the captives at 225–6. Lichas has come to report that Heracles has been brilliantly successful, but the silent band of captive women presents a pitiable image which Deianira sees as a reminder of the instability of all human fortune (296–306). The women, especially Iole, who is singled out at 307, remain an enigmatic and disturbing presence throughout the episode, and Iole's persistent silence becomes an important focus of the dramatic interest (319–32). At 332–3 Deianira gives what sounds like the signal for the episode to come to an end ('now let us all go into the house'), but her path is blocked by the Messenger, who has been listening throughout the scene to Lichas' disingenuous story and who, once Lichas and the captives are safely indoors (345), forces her to turn and face the truth about Heracles (cf. 339n.). His revelation makes the three-cornered scene that follows (391–495) a tense and exciting one, with Lichas trying to get away quickly as Deianira begins asking awkward questions, the Messenger interrupting to cross-examine him, and Deianira listening in silence until she bursts out at 436 with her eloquent appeal to Lichas. The episode ends with a preparation, in rather vague terms at this stage, for a new phase in the action: Deianira will fetch gifts for Lichas to take to Heracles (494–6).

When Deianira reappears after the First Stasimon she is accompanied by a maid carrying a sealed casket (614–15, 622). The action has taken a surprising new turn: the casket, we learn, contains no ordinary gift for Heracles, but a robe which Deianira has anointed with what she believes to be a love charm (the audience must fear it is something more

sinister). The same kind of theatrical effect is achieved with the casket as with the gifts for the princess in Euripides' *Medea*, the robe and crown impregnated with deadly poison, which Medea's children carry as unwittingly as Lichas takes this present to Heracles (600–32; cf. *Med.* 947–75). But Sophocles uses the motif in a more elaborate way than Euripides: he makes Deianira herself completely unaware that it is a poison and not a charm that she has smeared on the robe, and he devotes two narratives to the poison's effect, the first Deianira's alarming account of what happened to the tuft of wool she had used for anointing the robe (672–706), the second Hyllus' story of Heracles' agony at Cape Cenaeum and the death of Lichas, which confirms her worst fears (749–806). In the Exodos the poisoned robe is brought back into the stage action: when Heracles displays his tortured body (1076–80) he *shows* (symbolically at least) the disastrous work it has done (cf. p. 2 above). In *Medea* by contrast, the poison has a much less tangible presence: after the scene where the children take the robe and crown to the princess it recurs only – though memorably – in the Messenger's speech (1136–1221).

Hyllus' description of the torture of Heracles in the robe leads directly to one of the play's great climaxes, Deianira's slow and silent departure from the stage, insistently marked in the text (cf. 813–20n.). There is no time for the tension generated by this magnificent scene to be dispelled: no sooner has the Third Stasimon ended than the Chorus (and perhaps also the audience) hear a cry (863–7), and the Nurse comes out to tell them that Deianira is dead. Although we hear much of her suicide we never see her corpse. Often in Greek tragedy an important off-stage death is followed by a scene in which the body is brought on for the audience to see (e.g. Haemon in *Antigone*, Phaedra in *Hippolytus*, the scattered remains of Pentheus in *Bacchae*). But there is no place for the corpse of Deianira in this Exodos, and her death has to be made a reality for the audience largely through its effect on Hyllus (cf. p. 2 above and 936–42, 1122–39). The Exodos opens with a striking procession of silent bearers carrying the sleeping Heracles, but the hushed atmosphere is soon shattered by his violent cries, and the symptoms of his agony, together with the display of his body tortured by the poison, make a powerful stage representation of the *nosos* that is at work in him (cf. p. 5 above; for somewhat similar effects in other plays cf. *Philoctetes* and Euripides' *Orestes*). The play closes not with a wild scene of physical

anguish but with solemn ceremonies: the oath-taking (1181–90), which underlines the momentousness of Heracles' bewildering demands, and the final procession, which is to be part of a mysterious ritual with Heracles at its centre (cf. pp. 9–10 above).[20]

The particular effect of the play in performance must depend to a large extent on its formal qualities, on the contrasts between spoken and sung sections and, within the spoken parts, between long speeches and passages of rapid dialogue. Moments of high tension – the death of Deianira, the arrival of Heracles – are marked as such by their distinctive metrical form. Before the Nurse tells the story of Deianira's suicide there is an emotionally excited exchange between her and the Chorus in which at least the choral part is sung (cf. 863–95n.); the sleeping Heracles is brought on stage to the accompaniment of anapaests, and when he awakes he takes the main solo part in a lyric dialogue before he switches to iambics for his long *rhesis* (cf. 1004–42n.). It is worth noting how flexibly Sophocles uses speeches and dialogue in the iambic trimeters: for example, there is no set 'messenger speech' in the play, but several of the characters fulfil the function of messenger[21] (Lichas (248–90); Deianira (672–706); Hyllus (749–806); the Nurse (900–42)). Again, there are many short sections of iambic dialogue, but there is very little strict stichomythia in which the characters speak alternate lines (the longest such passages are 1126–37 and 1181–92).

For the modern producer *Trachiniae* presents a particular challenge. If Deianira is one of the most sympathetic characters in Greek tragedy and one of the easiest to render in the modern naturalistic manner, Heracles is perhaps the most baffling. The Exodos can all too easily seem a tasteless anticlimax to a moving private tragedy; but the text demands that Heracles be presented as a highly significant public person, and any production that seeks to do justice to the text must somehow bring this out. Due attention to the play's formal features and a proper emphasis on its structural unity (cf. pp. 1–6 above) may be the most promising means of finding a truer perspective.

[20] Some critics favour Iole's reappearance on stage during the final scene, but this would make poor dramatic sense; cf. 1275n. (on παρθένε).

[21] The Messenger himself is given only a short piece of narrative (351–68).

3. THE MYTH

Myths about Heracles[22] were extremely popular among Greeks of the archaic and classical periods, as we can tell from the fact that he is the hero of several lost epics, is very frequently mentioned in the surviving literature, and was clearly a favourite subject with vase painters and sculptors. As it happens, there is little extant evidence from before Sophocles' time for the stories on which *Trachiniae* is based, but this must be accidental: the artistic evidence[23] suggests that they were already well known, and it would be surprising if the epic poets had not dealt with these episodes at length.

The *Capture of Oechalia*, a cyclic epic ascribed both to Homer himself and to Creophylus of Samos, certainly included the story of Iole (fr. 1K), and we can reasonably assume that a fair amount of ground was covered by the *Heracles* of Pisander of Rhodes (seventh or sixth century).[24] Panyassis of Halicarnassus, an uncle or cousin of Herodotus who was active in the first half of the fifth century, also composed a *Heraclea*, in fourteen books; among the surviving fragments there are some that seem to relate to the stories of *Trachiniae*.[25] Archilochus evidently used two of these incidents in his poetry: the duel between Heracles and Achelous (frs. 276, 286, 287 West) and Nessus' attempted rape of Deianira (frs. 286, 288 West). An interesting though terse entry in the Hesiodic *Catalogue of Women* summarizes the story of Deianira, Lichas and the robe. The text is worth quoting here since earlier editions of *Trachiniae* have had to rely on an inferior version; P. Oxy. 2481 and 2483, published in 1962, have added new details. The list of the children of Oeneus and Althaea ends with Deianira,

[22] For a synthesis of these myths cf. G. S. Kirk, *The nature of Greek myths* (Harmondsworth 1974) ch. 8.

[23] F. Brommer, *Herakles* (Munster 1953) and *Vasenlisten zur griechischen Heldensage*[3] (Marburg 1973); H. P. Isler, *Acheloos, eine Monographie* (Bern 1970); on Nessus: J. M. Cook, *A.B.S.A.* 35 (1934–5) 191 and C. Dugas, *R.É.A.* 45 (1943) 18–26.

[24] G. Kinkel, *Epicorum graecorum fragmenta* (Leipzig 1877) 248–53.

[25] V. J. Matthews, *Panyassis of Halikarnassos* (Leiden 1974) links frs. 12, 13, 14K with the quarrel with Eurytus and fr. 17K with the story of Omphale. Fr. 27 makes explicit reference to the sack of Oechalia.

ἣ τέχ' ὑποδμηθεῖ[σα βίηι 'Ηρ]ακλη[ε]ίηι
Ὕλλον καὶ Γλῆνον καὶ Κτήσιππον καὶ 'Ονείτην·
τοὺς τέκε καὶ δείν' ἔρξ[', ἐπεὶ ἀάσατ]ο μέγα θυμῶι,
ὁππότε φάρμακον .[ἐπιχρί]σασα χιτῶνα
δῶκε Λίχηι κήρυ[κι] φ[έρειν· ὁ δὲ δῶ]κεν ἄνακτι
'Αμφιτρυωνιά[δ]ηι 'Η[ρακλῆι πτολιπό]ρθωι.
δ[εξ]αμένωι δέ ο[ἱ αἶψα τέλος θανάτοι]ο παρέστη·
καὶ] θάνε καί ῥ' 'Αίδ[αο πολύστονον ἵκε]το δῶμα.

fr. 25.18–25 Merkelbach and West

... who was wedded to the mightly Heracles and gave birth to Hyllus and Glenus and Ctesippus and Onites. These she bore, and she did terrible things, greatly deluded as she was: she anointed a robe and gave it to the herald Lichas to convey. He gave it to his master, Heracles son of Amphitryon, sacker of cities. And when Heracles had received it, death was at once by his side, and he died and came to the mournful house of Hades.

It is a pity that there is a lacuna in line 20 at the point where Deianira's action is being described, so that we cannot be certain how her motives were interpreted, though if Lobel's ἀάσατο (or ἀασαμένη) is correct the text is nicely ambiguous: the verb might equally well refer to her mistake in believing the poison to be a love charm or to an act of deliberate malice.

Another early source for this story is Bacchylides 16, which explicitly links Iole and the sending of the robe. We do not know whether this was composed before or after *Trachiniae*, and there is no need to insist on a particularly close link between the two (see p. 22 below), but it is worth noting that Bacchylides gives Deianira's action a tragic interpretation which could possibly owe something to a dramatization of the myth.[26]

For the stories of Heracles' dying commands to Hyllus we have no literary reference that certainly predates *Trachiniae*, but (as was noted above, pp. 9–11) there is every reason to see these, too, as long established myths. A passing reference in Herodotus (7.198) suggests that the story of the pyre was well known, and there is archaeological evidence for an

[26] Other references in lyric poetry: a lost poem of Pindar (schol. on *Il.* 21. 194): Heracles' courtship of Deianira; Bacchylides fr. dub. 64 (Snell and Maehler): Nessus' attempted rape.

early cult of Heracles on the summit of Mt Oeta (cf. n. 17 above). The reference to the lighting of the pyre at 1210–14 must be a glancing allusion to a fuller version of the story, in which Philoctetes or his father Poeas was the person who lit the pyre.[27] Heracles' command to Hyllus that he should marry Iole must also be linked with established tradition, for Hyllus and Iole were believed to be the ancestors of the famous Heraclidae;[28] but we do not know if any other poet had treated this motif in detail.

The apotheosis of Heracles was certainly a familiar story in Sophocles' time, but all our earlier references are vague about where it took place: no specific link is made between the apotheosis and the pyre on Mt Oeta in any of our sources before the middle of the fifth century, though this of course may be purely accidental. References to Heracles in heaven with Hebe as his divine bride are quite common in archaic literature,[29] and there are large numbers of Attic vases which show the hero setting off for Olympus or being welcomed when he gets there; but there is no sign of a pyre in their iconography, and Heracles travels on foot or by chariot.[30] The first extant literary reference to apotheosis from the pyre is in Euripides' *Heraclidae* (910–16), which most scholars would date to *c.* 430–427 B.C.;[31] Sophocles himself mentions the story at *Phil.* 727–9. Vases showing both the pyre and some indication of divine intervention (e.g. nymphs quenching the fire) appear about the middle of the century.[32] The motif never becomes popular in art, but this could have been for artistic reasons rather than because the myth was little

[27] H. Lloyd-Jones, *The justice of Zeus* (Berkeley 1971) 126–8. Philoctetes: *Phil.* 801–3; Poeas: Apollodorus 2.7.7.

[28] According to Pherecydes, cited by the schol. on *Trach.* 354 (*FGrHist* 3.82a), Heracles asked Eurytus for Iole on behalf of Hyllus, not for himself.

[29] *Od.* 11.602–4; Hesiod, *Theog.* 950–5 and fr. 25.26–33. All these passages were suspected by ancient scholars of being interpolations, but they must have established themselves before Sophocles' time, as references in Pindar make clear: *Nem.* 1.69–72, 10.17–18; *Isthm.* 4.73–8.

[30] Cf. Brommer, *Vasenlisten* (n. 23 above) 159–74; J. Boardman, *R.A.* (1972) 57–72.

[31] Cf. G. Zuntz, *The political plays of Euripides* (Manchester 1955) 81–8; D. J. Conacher, *Euripidean drama* (Toronto 1967) 120–4.

[32] Cf. J. D. Beazley, *Etruscan vase painting* (Oxford 1947) 103–5; C. Clairmont, *A.J.A.* 57 (1953) 85–9. A pelike in Munich by the Kadmos Painter (*ARV*[2] 1186.30, last quarter of the fifth century) shows Heracles and Athena driving off in a chariot above the pyre; illustrated in *A.J.A.* 45 (1941) 371.

known. We simply cannot be sure from this evidence whether the two stories circulated independently for a long period and only merged at a quite late stage, or had long ago been moulded into a single whole, so that allusion to the pyre naturally carried with it thoughts of the apotheosis, and vice versa. (For an interpretation of the final scenes of the play see pp. 8–11 above.)

In general there is little point in trying to reconstruct in precise terms the versions of all these myths as they were known to Sophocles, since the stories of such a popular hero as Heracles must already have been circulating in many variant forms. But comparison of alternatives can be of some interest if it helps us to discern the dramatic function of the details chosen by the author. Our only surviving full-scale accounts of Heracles' career date from later antiquity: the account in Diodorus Siculus (first century B.C.) and the version attributed to Apollodorus, but actually written in the first or second century A.D., three or four centuries after the time of its purported author. These differ in some details from Sophocles' account in *Trachiniae*; there is no guarantee, of course, that their variations were current in his time, but they may serve *exempli gratia* to illustrate his technique. In Diodorus (4.38.1) and Apollodorus (2.7.7) Heracles sends Lichas to fetch a ceremonial robe for his sacrifice at Cenaeum; in Sophocles the object of Lichas' errand is to bring the captives and announce the return of Heracles, and it is Deianira who chooses to send the robe. Nothing is allowed to detract from the effect of her encounter with Iole. Again, in the late sources (though probably echoing a primitive version of the myth) Nessus, shot by Heracles as he attempts to rape Deianira, tells her to gather his semen along with the blood from his wound;[33] in Sophocles only the envenomed blood is mentioned, and it is easy to see that the dramatist would avoid a detail that was not in accordance with the dignity of tragedy.[34] But it would be wrong to accuse him of prudishness, as the next example shows. In Diodorus (4.38.3) and Apollodorus (2.7.7) Deianira hangs herself, like most tragic heroines who commit suicide; in Sophocles she kills herself with a sword. Winnington-Ingram[35] rightly suggests that

[33] Diodorus 4.36.5 (who adds olive oil to the mixture); Apollodorus 2.7.6.
[34] Cf. Dugas (n. 23 above) 24.
[35] *Sophocles* 81 n. 28.

when she uncovers her side and stabs herself on Heracles' bed her mode of death recalls and emphasizes the importance of the sexual relationship. According to Apollodorus (2.7.7) Heracles makes Hyllus swear to marry Iole when he comes of age. If this was a detail of the myth known to Sophocles he showed a sure instinct in rejecting it: the horror of the closing scene is greater if the marriage is an imminent ordeal for Hyllus.

4. THE DATE

The dating of *Trachiniae* is one of the most notorious problems in Sophoclean scholarship. We have no direct ancient evidence: the manuscripts have not preserved the *hypothesis* that must once have accompanied the text and might have supplied the bare bones of the play's history (see p. 242 below); nor have inscriptions or papyri yielded any relevant information. No plausible references to contemporary events have been found within the play, and no comic poet quotes or parodies it. But this lack of evidence has not deterred scholars from trying to date *Trachiniae*, or at least to place it along with the other plays in an approximate chronological scheme. Their findings can be summarized under the following headings:

(i) *Trachiniae* in relation to the other plays of Sophocles;
(ii) *Trachiniae* in relation to plays by Aeschylus and Euripides;
(iii) possible links with external events.

(i) Reinhardt's book[36] has made the most influential and important contribution to these studies. He argued for an early date on the basis of a close study of the poet's artistic method, particularly the handling of communication between characters. His reading of Sophocles is outstandingly perceptive, but he can be criticized[37] for building too confidently on the evidence of the seven surviving plays, which represent only about eight per cent of Sophocles' total tragic output. We cannot be certain, in any case, that a dramatist's methods will always evolve progressively, so that even if we have a generally convincing model of his

[36] See n. 9 above (especially ch. 2, and 239–40 in the English translation).
[37] Cf. H. Lloyd-Jones, Introduction to the English translation of Reinhardt (n. 9 above) xx–xxiii.

overall development this will not help to date an undated play with any degree of certainty.[38] For example, it can be argued that the treatment of the three-cornered scenes in *Trachiniae* (393–435) and *O.T.* (1119–81) is different because of the differing requirements of the dramatic situation in the two plays, not because Sophocles was more at ease in handling the form by the time he came to compose *O.T.* Nonetheless, if we compare *Trachiniae* (and *Ajax*) with an undeniably late play like *Philoctetes* we can see clear differences of form and manner: there is less dialogue in the supposedly early plays, the speeches are more formal and elaborate, the style less rapid and intimate.[39]

With so few secure points in our chronological scheme (*Philoctetes* is in fact the only play for which we have a certain date, 409, though it is a fair assumption that *O.C.* was composed not long before Sophocles' death in 406/5), and with only seven plays as the basis of any statistical enquiry, it would be wrong to expect precise results from stricter stylistic and metrical tests. But the (fairly impressionistic) studies of style made by Webster[40] and Earp[41] are in broad agreement with Reinhardt's findings; and such work as has been done on metrical usage[42] at least does not seriously challenge the early dating, though Kitto[43] was right to stress the inadequacy of statistics for the evaluation of such features as *antilabe* and resolution in the iambic trimeter. As he shows, these seem not to be randomly distributed (and therefore potentially useful evidence for dating), but used as a means of creating emotional intensity in dramatically relevant places. A more objective criterion may have been found by E. Harrison[44] and T. C. W. Stinton,[45] who have shown that *Trachiniae* is stricter than any of the other plays of Sophocles in its avoidance of hiatus between verses in the trimeters when the sense runs

[38] C. O. Brink (*Horace on poetry* (Cambridge 1963) 216 n. 2) cites an amusing modern parallel.

[39] For further discussion of the possible evidence see E.-R. Schwinge, *Die Stellung der Trachinierinnen im Werk des Sophokles* (Göttingen 1962), with the review by H.-J. Newiger, *G.G.A.* 219 (1967) 180–4.

[40] T. B. L. Webster, *An introduction to Sophocles*² (Oxford 1969) ch. 7.

[41] F. R. Earp, *The style of Sophocles* (Cambridge 1944) 77–9, 108.

[42] See L. P. E. Parker, *Lustrum* 15 (1970) 96–7, for a discussion of work (so far inconclusive) on the lyric metres.

[43] H. D. F. Kitto, *A.J.P.* 60 (1939) 178–93.

[44] *C.R.* 55 (1941) 22–5.

[45] *C.Q.* n.s. 27 (1977) 67–72.

on from one verse to the next ('non-stop hiatus'). In general Sophocles, like Aeschylus, seems to show more freedom in the admission of non-stop hiatus as time goes on; the other plays with low scores are *Ajax* and *Antigone*, and we should probably treat this as evidence supporting a relatively early date for *Trachiniae*. But it is hardly strong enough to prove that this play is earlier than the rest: the variations between it and *Ajax* and *Antigone* are no greater than those between *Agamemnon*, *Choephoroe* and *Eumenides*.

(ii) Many analogies have been found between *Trachiniae* and other plays, especially plays by Euripides, but there are several reasons why this evidence is difficult to assess. It is only to be expected that rival dramatists working at close quarters in a highly distinctive tradition will constantly influence one another in style, technique and subject matter. This means that what appears to be close similarity between two surviving plays may be deceptive: if we had more of the hundreds of plays that were written during the period we might well find that many of them used the same *topoi*, expressed in very similar language. Moreover, unless we can show that a specific quotation or allusion is being made, even strikingly close similarity between two texts will not necessarily be a guide to priority. There is no rule which determines that the copy must always be inferior to the model, or vice versa.[46]

The only links with another work that can be used with confidence for the dating of *Trachiniae* are the allusions to the *Oresteia* pointed out by Webster.[47] Whether or not Webster was right to suggest that throughout the play there is an implicit contrast between the innocent Deianira who unwittingly kills her husband and the guilty Clytemnestra, there is surely a specific allusion to the *Agamemnon* at 1051–2, when Heracles describes the robe which the treacherous daughter of Oeneus has fixed upon his shoulders as Ἐρινύων | ὑφαντὸν ἀμφίβληστρον, a 'woven covering of the Furies'. This is so close to the very distinctive wording of the *Agamemnon*, where the net-like garment used by Clytemnestra in the murder of Agamemnon is described as ἄπειρον ἀμφίβληστρον (1382) and ὑφαντοῖς ... πέπλοις Ἐρινύων (1580), that it should be read as an

[46] Cf. F. R. Earp, *C.R.* 53 (1939) 113–15.

[47] 'Sophocles' *Trachiniae*' in *Greek poetry and life*, essays presented to Gilbert Murray (Oxford 1936) 164–80, especially 168–9, 177. Cf. Fraenkel on Aesch. *Ag.* 1446.

actual reference to that famous episode (just as ὤμοι πέπληγμαι and ὤμοι μάλ' αὖθις at *El.* 1415 and 1416 are quotations of *Ag.* 1343 and 1345). The allusion is reinforced by the image 'fetter' used of the robe at 1057 (ἀφράστωι τῆιδε χειρωθεὶς πέδηι), which recalls *Cho.* 493 πέδαις γ' ἀχαλκεύτοισι θηρευθείς and 982 πέδας τε χειροῖν καὶ ποδοῖν ξυνωρίδα, both metaphorical descriptions of the garment in which Agamemnon was killed. So 457 may be identified as the earliest likely date for *Trachiniae*; but this does not help us a great deal, since most scholars would hardly wish on other grounds to place it any earlier.

The many affinities with Euripides that have been detected in this play certainly testify to the close interaction between Sophocles and Euripides, but the important point is that the influence is likely to have been mutual, and no evidence has been found which clarifies the chronology. It has often been noted that there is some similarity between the Nurse's account of Deianira's farewell to the household (900–22) and the servant's speech in *Alcestis* (158–95), but this is very likely to be an example of a shared *topos*,[48] and even if it were not there would be no means of telling which version came first. The sleep of Heracles at 974–93 has been compared with that at *H.F.* 1041–87, but it is a motif used elsewhere by both dramatists, Sophocles in *Philoctetes* (827–66) and Euripides in *Orestes* (140–86). As we recover more fragments of lost plays we find more parallels which help to fill in the background: for example, the enumeration of the hero's exploits at 1089–1102 is now matched by a passage from a *Theseus*, probably by Sophocles himself (see Commentary *ad loc.*).

The allusive reference to the story of Iole in *Hippolytus* (545–54), a play which shows the same preoccupation as *Trachiniae* with the themes of *eros* and knowledge, may suggest that Euripides expected his audience to be familiar with a recent dramatization of the Iole story. But this need not have been Sophocles' play, and Bacchylides' similarly allusive manner in 16, which presupposes familiarity with the story of the robe, could point to the popularity of the myth from some other source, perhaps a play by another tragedian or possibly Panyassis' recent epic handling of the myths of Heracles (see pp. 15–16 above).[49] The only close verbal links that have been found between *Trachiniae* and plays of

[48] Cf. Lloyd-Jones's note in Reinhardt (n. 9 above) 246.

[49] On Bacchylides cf. Kamerbeek 5–7; Newiger (n. 39 above) 180–1.

Euripides are of a kind too trivial to be significant, e.g. *Tr.* 416 λέγ', εἴ τι χρήιζεις· καὶ γὰρ οὐ σιγηλὸς εἶ and Eur. *Supp.* 567 λέγ', εἴ τι βούληι· καὶ γὰρ οὐ σιγηλὸς εἶ; *Trach.* 1101 ἄλλων τε μόχθων μυρίων ἐγευσάμην and *H.F.* 1353 ἀτὰρ πόνων δὴ μυρίων ἐγευσάμην.

(iii) The attempts so far made to link *Trachiniae* with contemporary events have not carried conviction, relying as they do on wholly arbitrary methods of analysis. G. Ronnet,[50] for example, starts from the assumption that Sophocles would choose to make the plot of a play reflect current Athenian hostilities; so Heracles can be identified with the Thasians (being their city god), and the play dated to the late 460s, the time of the Athenian campaign against Thasos. Equally subjective are Campbell's choice of 421, the date of the Peace of Nicias, when the captives from Pylos were restored to the Spartans ('when the wife of Heracles prays that she may not live to see any of her seed made captive, the Athenian audience could not fail to be reminded of the men from Pylos, some of whom no doubt claimed to be descended from Heracles through Hyllus, Deianira's son'),[51] and H. Hommel's suggestion that the references to Euboea in the play associate it with Pericles' subjugation of the island in 446–445.[52]

In the present state of our knowledge the most one can claim with confidence is that *Trachiniae*, *Ajax* and *Antigone* constitute the earliest group of Sophocles' plays (there is no consensus over the order, but *Antigone* is usually ranked latest of the three). We should not perhaps altogether forget that in theme *Trachiniae* is linked most closely with *O.T.* (see p. 8 above), though there is no need to suppose that plays sharing the same preoccupations must have been composed close together in time. Any date between 457 and, say, 430 would not be implausible; many scholars nowadays would prefer the earlier half of that period.[53]

[50] *Sophocle poète tragique* (Paris 1969) 323–4.

[51] *Paralipomena Sophoclea* (London 1907) 156.

[52] *N.J.A.B.* 3 (1940) 289 n. 80. K. Dolia (*Neohellenikos Logos* (1973) 38–49) associates the play with the death of Cimon and dates it to 449.

[53] See further A. Lesky, *Die tragische Dichtung der Hellenen*[3] (Göttingen 1972) 191–3. T. F. Hoey (*Phoenix* 33 (1979) 210–32) favours an early date on internal grounds, but his arguments are largely speculative.

CONSPECTVS SIGLORVM[1]

A	Paris. gr. 2712
K	Flor. Laur. 31, 10
L	Flor. Laur. 32, 9
Λ	Leiden B.P.G. 60A
R	Vatic. gr. 2291 (vv. 1–372)
T	Paris. gr. 2711
U	Ven. gr. 467
V	Ven. gr. 468 (vv. 1–18)
Y	Vindob. phil. gr. 48
Zg	Flor. Laur. 32, 2
Zn	Paris. gr. 2787
Zo	Vatic. Palat. gr. 287

P. Oxy. 1805 (fragmenta vv. 12–1276)
P. Amst. Inv. 68 (vv. 284–90)

A^{ac}	lectio codicis A ante correctionem
A^{pc}	lectio codicis A post correctionem
A^{1pc}	correctio a prima manu illata
A^{s}	scriba scholiorum uel glossator frequens
$A^{\gamma\rho}$	uaria lectio in A reperta
A^{gl}	glossema in A repertum
A s.l.	lectio codicis A supra lineam reperta
ΣA	scholia in A reperta
⟨ ⟩	editoris supplementum
[ ]	uerba quae editor delenda censet

[1] Cf. pp. 247–9.

ΤΡΑΧΙΝΙΑΙ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΔΗΙΑΝΕΙΡΑ

ΤΡΟΦΟΣ

ΥΛΛΟΣ

ΧΟΡΟΣ ΓΥΝΑΙΚΩΝ ΤΡΑΧΙΝΙΩΝ

ΑΓΓΕΛΟΣ

ΛΙΧΑΣ

ΗΡΑΚΛΗΣ

ΠΡΕΣΒΥΣ

ΤΡΑΧΙΝΙΑΙ

ΔΗΙΑΝΕΙΡΑ

Λόγος μὲν ἔστ' ἀρχαῖος ἀνθρώπων φανεὶς
ὡς οὐκ ἂν αἰῶν' ἐκμάθοις βροτῶν, πρὶν ἂν
θάνηι τις, οὔτ' εἰ χρηστὸς οὔτ' εἴ τωι κακός·
ἐγὼ δὲ τὸν ἐμόν, καὶ πρὶν εἰς Ἅιδου μολεῖν,
ἔξοιδ' ἔχουσα δυστυχῆ τε καὶ βαρύν.
ἥτις πατρὸς μὲν ἐν δόμοισιν Οἰνέως
ναίουσ' ἔτ' ἐν Πλευρῶνι νυμφείων ὄκνον
ἄλγιστον ἔσχον, εἴ τις Αἰτωλὶς γυνή.
μνηστὴρ γὰρ ἦν μοι ποταμός, Ἀχελῶιον λέγω,
ὅς μ' ἐν τρισὶν μορφαῖσιν ἐξῄτει πατρός,
φοιτῶν ἐναργὴς ταῦρος, ἄλλοτ' αἰόλος
δράκων ἑλικτός, ἄλλοτ' ἀνδρείωι κύτει
βούπρωιρος, ἐκ δὲ δασκίου γενειάδος
κρουνοὶ διερραίνοντο κρηναίου ποτοῦ.
τοιόνδ' ἐγὼ μνηστῆρα προσδεδεγμένη
δύστηνος αἰεὶ κατθανεῖν ἐπηυχόμην
πρὶν τῆσδε κοίτης ἐμπελασθῆναί ποτε.
χρόνωι δ' ἐν ὑστέρωι μέν, ἀσμένηι δέ μοι,
ὁ κλεινὸς ἦλθε Ζηνὸς Ἀλκμήνης τε παῖς,
ὃς εἰς ἀγῶνα τῶιδε συμπεσὼν μάχης
ἐκλύεταί με· καὶ τρόπον μὲν ἂν πόνων
οὐκ ἂν διείποιμ', οὐ γὰρ οἶδ'· ἀλλ' ὅστις ἦν
θακῶν ἀταρβὴς τῆς θέας, ὅδ' ἂν λέγοι·
ἐγὼ γὰρ ἥμην ἐκπεπληγμένη φόβωι
μή μοι τὸ κάλλος ἄλγος ἐξεύροι ποτέ.
τέλος δ' ἔθηκε Ζεὺς ἀγώνιος καλῶς,

2 ἐκμάθοις LVT: -ης Zo: -οι rell. 7 ἔτ' ἐν Erfurdt: ἐν, γ'ἐν, ἐνί, ἐνὶ codd. ὄκνον codd. plurimi: ὄτλον L^γρ 12–13 κύτει βούπρωιρος Strabo 10.458 (cf. Philostr. iun. Imag. 12.5, ed. Schenkl: βούπρωιρα πρόσωπα): τύπωι βούκρανος codd. Sophoclis

εἰ δὴ καλῶς· λέχος γὰρ Ἡρακλεῖ κριτὸν
ξυστᾶσ' ἀεί τιν' ἐκ φόβου φόβον τρέφω,
κείνου προκηραίνουσα· νὺξ γὰρ εἰσάγει
καὶ νὺξ ἀπωθεῖ διαδεδεγμένη πόνον.
κἀφύσαμεν δὴ παῖδας, οὓς κεῖνός ποτε,
γήτης ὅπως ἄρουραν ἔκτοπον λαβών,
σπείρων μόνον προσεῖδε κἀξαμῶν ἅπαξ.
τοιοῦτος αἰὼν εἰς δόμους τε κἀκ δόμων
αἰεὶ τὸν ἄνδρ' ἔπεμπε λατρεύοντά τῳ.
νῦν δ' ἡνίκ' ἄθλων τῶνδ' ὑπερτελὴς ἔφυ,
ἐνταῦθα δὴ μάλιστα ταρβήσασ' ἔχω.
ἐξ οὗ γὰρ ἔκτα κεῖνος Ἰφίτου βίαν,
ἡμεῖς μὲν ἐν Τραχῖνι τῇδ' ἀνάστατοι
ξένῳ παρ' ἀνδρὶ ναίομεν, κεῖνος δ' ὅπου
βέβηκεν οὐδεὶς οἶδε· πλὴν ἐμοὶ πικρὰς
ὠδῖνας αὑτοῦ προσβαλὼν ἀποίχεται.
σχεδὸν δ' ἐπίσταμαί τι πῆμ' ἔχοντά νιν·
χρόνον γὰρ οὐχὶ βαιόν, ἀλλ' ἤδη δέκα
μῆνας πρὸς ἄλλοις πέντ' ἀκήρυκτος μένει,
κἄστιν τι δεινὸν πῆμα· τοιαύτην ἐμοὶ
δέλτον λιπὼν ἔστειχε, τὴν ἐγὼ θαμὰ
θεοῖς ἀρῶμαι πημονῆς ἄτερ λαβεῖν.

ΤΡΟΦΟΣ

δέσποινα Δηιάνειρα, πολλὰ μέν σ' ἐγὼ
κατεῖδον ἤδη πανδάκρυτ' ὀδύρματα
τὴν Ἡράκλειον ἔξοδον γοωμένην·
νῦν δ', εἰ δίκαιον τοὺς ἐλευθέρους φρενοῦν
γνώμαισι δούλαις κἀμὲ χρὴ φράσαι τὸ σόν,
πῶς παισὶ μὲν τοσοῖσδε πληθύεις, ἀτὰρ
ἀνδρὸς κατὰ ζήτησιν οὐ πέμπεις τινά,
μάλιστα δ', ὅνπερ εἰκός, Ὕλλον, εἰ πατρὸς

42 αὑτοῦ Hermann: αὐτοῦ codd. (-ῇ R) 53 τὸ σόν codd. plurimi: τόσον AYT

νέμοι τιν' ὥραν τοῦ καλῶς πράσσειν δοκεῖν;
ἐγγὺς δ' ὅδ' αὐτὸς ἀρτίπους θρῴσκει δόμους,
ὥστ', εἴ τί σοι πρὸς καιρὸν ἐννέπειν δοκῶ,
πάρεστι χρῆσθαι τἀνδρὶ τοῖς τ' ἐμοῖς λόγοις.
ΔΗ. ὦ τέκνον, ὦ παῖ, κἀξ ἀγεννήτων ἄρα
μῦθοι καλῶς πίπτουσιν· ἥδε γὰρ γυνὴ
δούλη μέν, εἴρηκεν δ' ἐλεύθερον λόγον.

ΥΛΛΟΣ

ποῖον; δίδαξον, μῆτερ, εἰ διδακτά μοι.
ΔΗ. σὲ πατρὸς οὕτω δαρὸν ἐξενωμένου
τὸ μὴ πυθέσθαι ποῦ 'στιν αἰσχύνην φέρειν.
ΥΛ. ἀλλ' οἶδα, μύθοις εἴ τι πιστεύειν χρεών.
ΔΗ. καὶ ποῦ κλύεις νιν, τέκνον, ἱδρῦσθαι χθονός;
ΥΛ. τὸν μὲν παρελθόντ' ἄροτον ἐν μήκει χρόνου
Λυδῇ γυναικί φασί νιν λάτριν πονεῖν.
ΔΗ. πᾶν τοίνυν, εἰ καὶ τοῦτ' ἔτλη, κλύοι τις ἄν.
ΥΛ. ἀλλ' ἐξαφεῖται τοῦδέ γ', ὡς ἐγὼ κλύω.
ΔΗ. ποῦ δῆτα νῦν ζῶν ἢ θανὼν ἀγγέλλεται;
ΥΛ. Εὐβοΐδα χώραν φασίν, Εὐρύτου πόλιν,
ἐπιστρατεύειν αὐτὸν ἢ μέλλειν ἔτι.
ΔΗ. ἆρ' οἶσθα δῆτ', ὦ τέκνον, ὡς ἔλειπέ μοι
μαντεῖα πιστὰ τῆσδε τῆς χώρας πέρι;
ΥΛ. τὰ ποῖα, μῆτερ; τὸν λόγον γὰρ ἀγνοῶ.
ΔΗ. ὡς ἢ τελευτὴν τοῦ βίου μέλλει τελεῖν,
ἢ τοῦτον ἄρας ἆθλον εἰς τό γ' ὕστερον
τὸν λοιπὸν ἤδη βίοτον εὐαίων' ἔχειν.
ἐν οὖν ῥοπῇ τοιᾷδε κειμένῳ, τέκνον,
οὐκ εἶ ξυνέρξων, ἡνίκ' ἢ σεσώμεθα
[ἢ πίπτομεν σοῦ πατρὸς ἐξολωλότος]
κείνου βίον σώσαντος, ἢ οἰχόμεσθ' ἅμα;

66 φέρειν Valckenaer: φέρεν Zo: φέρει rell. 67 γ' post μύθοις addunt RAUY 77 χώρας codd.: ὥρας Dronke 80 τό γ' Reiske: τὸν codd. 83 σεσώμεθα Wecklein: -ώσμεθα codd. 84 eiecit Bentley

ΥΛ. ἀλλ' εἶμι, μῆτερ· εἰ δὲ θεσφάτων ἐγὼ
βάξιν κατῄδη τῶνδε, κἂν πάλαι παρῆ·
πρὶν δ' ὁ ξυνήθης πότμος οὐκ εἴα πατρὸς
ἡμᾶς προταρβεῖν οὐδὲ δειμαίνειν ἄγαν.
νῦν δ' ὡς ξυνίημ', οὐδὲν ἐλλείψω τὸ μὴ
πᾶσαν πυθέσθαι τῶνδ' ἀλήθειαν πέρι.
ΔΗ. χώρει νυν, ὦ παῖ· καὶ γὰρ ὑστέρωι τό γ' εὖ
πράσσειν, ἐπεὶ πύθοιτο, κέρδος ἐμπολᾶι.

ΧΟΡΟΣ

ὃν αἰόλα νὺξ ἐναριζομένα στρ.α
τίκτει κατευνάζει τε φλογιζόμενον,
Ἅλιον, Ἅλιον αἰτῶ
τοῦτο καρῦξαι, τὸν Ἀλκμή-
νας, πόθι μοι πόθι παῖς
ναίει ποτ', ὦ λαμπρᾶι στεροπᾶι φλεγέθων,
ἢ ποντίας αὐλῶνας ἢ
δισσαῖσιν ἀπείροις κλιθείς,
εἴπ', ὦ κρατιστεύων κατ' ὄμμα.

ποθουμέναι γὰρ φρενὶ πυνθάνομαι ἀντ.α
τὰν ἀμφινεικῆ Δηιάνειραν ἀεί,
οἷά τιν' ἄθλιον ὄρνιν,
οὔποτ' εὐνάζειν ἀδακρύ-
των βλεφάρων πόθον, ἀλλ'
εὔμναστον ἀνδρὸς δεῖμα τρέφουσαν ὁδοῦ
ἐνθυμίοις εὐναῖς ἀναν-
δρώτοισι τρύχεσθαι, κακὰν
δύστανον ἐλπίζουσαν αἶσαν.

87 κατῄδη Brunck: κατῄδην, κατῄ(ι)δειν codd. παρῆ Dindorf: παρῆν codd. 88 πρὶν Wakefield: νῦν codd. εἴα Vauvilliers: ἐᾶι codd. 90–1 del. Dindorf 98 παῖς T: μοι παῖς rell.: μοι Wunder praeeunte Porson: γᾶς Schneidewin 101 δισσαῖς ἐν ἀπείροις κρυφεὶς Stinton: δισσὰς ἀν' ἀπείρους συθεὶς Dawe 107 ἀδάκρυτον Dawe 108 τρέφουσαν Casaubon: φέρουσαν codd.

πολλὰ γὰρ ὥστ' ἀκάμαντος στρ.β
ἢ νότου ἢ βορέα τις
κύματ' ἂν εὐρέι πόντωι
βάντ' ἐπιόντα τ' ἴδοι·
οὕτω δὲ τὸν Καδμογενῆ
στρέφει, τὸ δ' αὔξει βιότου
πολύπονον ὥσπερ πέλαγος
Κρήσιον· ἀλλά τις θεῶν
αἰὲν ἀναμπλάκητον Ἅι-
δα σφε δόμων ἐρύκει.

ὧν ἐπιμεμφομένας αἰ- ἀντ.β
δοῖα μέν, ἀντία δ' οἴσω·
φαμὶ γὰρ οὐκ ἀποτρύειν
ἐλπίδα τὰν ἀγαθὰν
χρῆναί σ'· ἀνάλγητα γὰρ οὐδ'
ὁ πάντα κραίνων βασιλεὺς
ἐπέβαλε θνατοῖς Κρονίδας·
ἀλλ' ἐπὶ πῆμα καὶ χαρὰ
πᾶσι κυκλοῦσιν, οἷον Ἄρ-
κτου στροφάδες κέλευθοι.

μένει γὰρ οὔτ' αἰόλα ἐπῳδ.
νὺξ βροτοῖσιν οὔτε κῆ-
ρες οὔτε πλοῦτος, ἀλλ' ἄφαρ
βέβακε, τῶι δ' ἐπέρχεται
χαίρειν τε καὶ στέρεσθαι.
ἃ καὶ σὲ τὰν ἄνασσαν ἐλπίσιν λέγω
τάδ' αἰὲν ἴσχειν· ἐπεὶ τίς ὧδε
τέκνοισι Ζῆν' ἄβουλον εἶδεν;

114 κύματ' ἂν Wakefield, Porson: κύματα T: κύματ' rell. 117 στρέφει Reiske: τρέφει (uel τὸ μὲν τρέφει) codd. 120 ἀναμπλάκητον ΣLs.l.: ἀμπλάκητον codd. 122 ἐπιμεμφομένας codd. plurimi: -μένας γ' Zo: -μέναι σ' T: -μένα σ' edd. nonnulli αἰδοῖα Musgrave: ἀδεῖα codd.

ΔΗ. πεπυσμένη μέν, ὡς ἀπεικάσαι, πάρει
πάθημα τοὐμόν· ὡς δ' ἐγὼ θυμοφθορῶ
μήτ' ἐκμάθοις παθοῦσα, νῦν δ' ἄπειρος εἶ.
τὸ γὰρ νεάζον ἐν τοιοῖσδε βόσκεται
χώροισιν αὑτοῦ, καί νιν οὐ θάλπος θεοῦ
οὐδ' ὄμβρος οὐδὲ πνευμάτων οὐδὲν κλονεῖ,
ἀλλ' ἡδοναῖς ἄμοχθον ἐξαίρει βίον
ἐς τοῦθ', ἕως τις ἀντὶ παρθένου γυνὴ
κληθῆι, λάβηι τ' ἐν νυκτὶ φροντίδων μέρος,
ἤτοι πρὸς ἀνδρὸς ἢ τέκνων φοβουμένη·
τότ' ἄν τις εἰσίδοιτο, τὴν αὑτοῦ σκοπῶν
πρᾶξιν, κακοῖσιν οἷς ἐγὼ βαρύνομαι.
πάθη μὲν οὖν δὴ πόλλ' ἔγωγ' ἐκλαυσάμην·
ἓν δ', οἷον οὔπω πρόσθεν, αὐτίκ' ἐξερῶ.
ὁδὸν γὰρ ἦμος τὴν τελευταίαν ἄναξ
ὡρμᾶτ' ἀπ' οἴκων Ἡρακλῆς, τότ' ἐν δόμοις
λείπει παλαιὰν δέλτον ἐγγεγραμμένην
ξυνθήμαθ', ἁμοὶ πρόσθεν οὐκ ἔτλη ποτέ,
πολλοὺς ἀγῶνας ἐξιών, οὕτω φράσαι,
ἀλλ' ὥς τι δράσων εἷρπε, κοὐ θανούμενος.
νῦν δ', ὡς ἔτ' οὐκ ὤν, εἶπε μὲν λέχους ὅ τι
χρείη μ' ἑλέσθαι κτῆσιν, εἶπε δ' ἣν τέκνοις
μοῖραν πατρῴας γῆς διαιρετὸν νέμοι,
χρόνον προτάξας, ὡς τρίμηνον ἡνίκα
χώρας ἀπείη κἀνιαύσιος βεβώς,
τότ' ἢ θανεῖν χρείη σφε τῶιδε τῶι χρόνωι,
ἢ τοῦθ' ὑπεκδραμόντα τοῦ χρόνου τέλος
τὸ λοιπὸν ἤδη ζῆν ἀλυπήτωι βίωι.

144–6 del. Dawe 145 χώροισιν αὑτοῦ L^{pc}YZoTs.l.: χώροισιν αὐτοῦ rell.: χώροις ἵν' αὐαίνει νιν Pearson (αὐαίνοντος iam Wunder) 159 οὕτω Tournier: οὔπω LRU: οὔπω rell. 162 χρείη Brunck: χρειή, χρεί' ἤ, χρεί' ἥ, χρεῖ' ἡ codd. 164 τρίμηνος Wakefield ἡνίκα Dawes: ἡνίκ' ἂν codd. 165 κἀνιαύσιον Brunck 166 χρείη Brunck: codd. alii alia, cf. ad 162

τοιαῦτ' ἔφραζε πρὸς θεῶν εἱμαρμένα
τῶν Ἡρακλείων ἐκτελευτᾶσθαι πόνων,
ὡς τὴν παλαιὰν φηγὸν αὐδῆσαί ποτε
Δωδῶνι δισσῶν ἐκ πελειάδων ἔφη.
καὶ τῶνδε ναμέρτεια συμβαίνει χρόνου
τοῦ νῦν παρόντος ὧι τελεσθῆναι χρεών·
ὥσθ' ἡδέως εὕδουσαν ἐκπηδᾶν ἐμὲ
φόβωι, φίλαι, ταρβοῦσαν, εἴ με χρὴ μένειν
πάντων ἀρίστου φωτὸς ἐστερημένην.
ΧΟ. εὐφημίαν νυν ἴσχ', ἐπεὶ καταστεφῆ
στείχονθ' ὁρῶ τιν' ἄνδρα πρὸς χαρὰν λόγων.

ΑΓΓΕΛΟΣ

δέσποινα Δηιάνειρα, πρῶτος ἀγγέλων
ὄκνου σε λύσω· τὸν γὰρ Ἀλκμήνης τόκον
καὶ ζῶντ' ἐπίστω καὶ κρατοῦντα κἀκ μάχης
ἄγοντ' ἀπαρχὰς θεοῖσι τοῖς ἐγχωρίοις.
ΔΗ. τίν' εἶπας, ὦ γεραιέ, τόνδε μοι λόγον;
ΑΓ. τάχ' ἐς δόμους σοὺς τὸν πολύζηλον πόσιν
ἥξειν, φανέντα σὺν κράτει νικηφόρωι.
ΔΗ. καὶ τοῦ τόδ' ἀστῶν ἢ ξένων μαθὼν λέγεις;
ΑΓ. ἐν βουθερεῖ λειμῶνι πρὸς πολλοὺς θροεῖ
Λίχας ὁ κῆρυξ ταῦτα· τοῦ δ' ἐγὼ κλύων
ἀπῆιξ', ὅπως τοι πρῶτος ἀγγείλας τάδε
πρὸς σοῦ τι κερδάναιμι καὶ κτώιμην χάριν.
ΔΗ. αὐτὸς δὲ πῶς ἄπεστιν, εἴπερ εὐτυχεῖ;
ΑΓ. οὐκ εὐμαρείαι χρώμενος πολλῆι, γύναι·
κύκλωι γὰρ αὐτὸν Μηλιεὺς ἅπας λεὼς
κρίνει παραστάς, οὐδ' ἔχει βῆναι πρόσω·
τὸ γὰρ ποθοῦν ἕκαστος ἐκμαθεῖν θέλων

169–70 del. Bergk 171 ὣς Blaydes 174 ὧι Hense: ὡς codd. 179 χάριν KR 187 τοῦ τόδ' Brunck: ποῦ τόδ' R: τοῦτο δ' rell. 188 πρὸς πολλοὺς Hermann: πρόσπολος codd.

οὐκ ἂν μεθεῖτο πρὶν καθ' ἡδονὴν κλύειν.
οὕτως ἐκεῖνος οὐχ ἑκών, ἑκοῦσι δὲ
ξύνεστιν. ὄψει δ' αὐτὸν αὐτίκ' ἐμφανῆ.
ΔΗ. ὦ Ζεῦ, τὸν Οἴτης ἄτομον ὃς λειμῶν' ἔχεις,
ἔδωκας ἡμῖν ἀλλὰ σὺν χρόνωι χαράν.
φωνήσατ', ὦ γυναῖκες, αἵ τ' εἴσω στέγης
αἵ τ' ἐκτὸς αὐλῆς, ὡς ἄελπτον ὄμμ' ἐμοὶ
φήμης ἀνασχὸν τῆσδε νῦν καρπούμεθα.

ΧΟ. ἀνολολυξάτω δόμος
ἐφεστίοισιν ἀλαλαῖς,
ὁ μελλόνυμφος· ἐν δὲ κοινὸς ἀρσένων
ἴτω κλαγγὰ τὸν εὐφαρέτραν
Ἀπόλλω προστάταν,
ὁμοῦ δὲ παιᾶνα παι-
ᾶν' ἀνάγετ', ὦ παρθένοι,
βοᾶτε τὰν ὁμόσπορον
Ἄρτεμιν Ὀρτυγίαν ἐλαφαβόλον ἀμφίπυρον
γείτονάς τε Νύμφας.
ἀείρομαι οὐδ' ἀπώσομαι
τὸν αὐλόν, ὦ τύραννε τᾶς ἐμᾶς φρενός.
ἰδού μ' ἀναταράσσει,
εὐοῖ εὐοῖ,
ὁ κισσὸς ἄρτι βακχίαν
ὑποστρέφων ἅμιλλαν.
ἰὼ ἰὼ Παιάν·
ἴδε ἴδ', ὦ φίλα γύναι,

205 ἀνολολυξάτω Burges: -ξετε LRAUY: -ξατε KZg: -ξεται Elmsley: -ξατ' ἐν Page δόμος Burges: δόμοις codd. 206 ἐφεστίοισιν Blaydes: -ίοις (-ίους) codd. ἀλαλαῖς codd. plurimi: ἀλαλαγαῖς (ἀλλαλαγαῖς) rell. 207 ὦ μελλόνυμφοι Page 210 Ἀπόλλω Dindorf: Ἀπόλλωνα codd. 216 ἀείρομ' οὐδ' codd.: ἄειρέ μ' οὐκ Margoliouth 219 εὐοῖ εὐοῖ Dawe (de orthographia cf. Apoll. Dysc. 320.1): εὐοῖ εὐοῖ Dindorf: εὐοῖ μ' codd. 220 βακχίαν Dindorf: βακχείαν codd. 221 ὑποστρέφων codd.: ποδὸς στρέφων Page

τάδ' ἀντίπρωιρα δή σοι
βλέπειν πάρεστ' ἐναργῆ.

ΔΗ. ὁρῶ, φίλαι γυναῖκες, οὐδέ μ' ὄμματος
φρουρὰν παρῆλθε τόνδε μὴ λεύσσειν στόλον.
χαίρειν δὲ τὸν κήρυκα προυννέπω, χρόνωι
πολλῶι φανέντα, χαρτὸν εἴ τι καὶ φέρεις.

ΛΙΧΑΣ
ἀλλ' εὖ μὲν ἵγμεθ', εὖ δὲ προσφωνούμεθα,
γύναι, κατ' ἔργου κτῆσιν· ἄνδρα γὰρ καλῶς
πράσσοντ' ἀνάγκη χρηστὰ κερδαίνειν ἔπη.
ΔΗ. ὦ φίλτατ' ἀνδρῶν, πρῶθ' ἃ πρῶτα βούλομαι
δίδαξον, εἰ ζῶνθ' Ἡρακλέα προσδέξομαι.
ΛΙ. ἔγωγέ τοί σφ' ἔλειπον ἰσχύοντά τε
καὶ ζῶντα καὶ θάλλοντα κοὐ νόσωι βαρύν.
ΔΗ. ποῦ γῆς, πατρώιας εἴτε βαρβάρου; λέγε.
ΛΙ. ἀκτή τίς ἐστ' Εὐβοιίς, ἔνθ' ὁρίζεται
βωμοὺς τέλη τ' ἔγκαρπα Κηναίωι Διί.
ΔΗ. εὐκταῖα φαίνων, ἢ 'πὸ μαντείας τινός;
ΛΙ. εὐχαῖς, ὅθ' ἥιρει τῶνδ' ἀνάστατον δορὶ
χώραν γυναικῶν ὧν ὁρᾶις ἐν ὄμμασιν.
ΔΗ. αὗται δέ, πρὸς θεῶν, τοῦ ποτ' εἰσὶ καὶ τίνες;
οἰκτραὶ γάρ, εἰ μὴ ξυμφοραὶ κλέπτουσί με.
ΛΙ. ταύτας ἐκεῖνος Εὐρύτου πέρσας πόλιν
ἐξείλεθ' αὑτῶι κτῆμα καὶ θεοῖς κριτόν.
ΔΗ. ἦ κἀπὶ ταύτηι τῆι πόλει τὸν ἄσκοπον
χρόνον βεβὼς ἦν ἡμερῶν ἀνήριθμον;
ΛΙ. οὔκ, ἀλλὰ τὸν μὲν πλεῖστον ἐν Λυδοῖς χρόνον
κατείχεθ', ὥς φησ' αὐτός, οὐκ ἐλεύθερος,
ἀλλ' ἐμποληθείς – τοῦ λόγου δ' οὐ χρὴ φθόνον,
γύναι, προσεῖναι, Ζεὺς ὅτου πράκτωρ φανῆι –

226 φρουρὰν Musgrave: φρουρὰ codd. 228 φέρεις LAR Suda: φέρειο K: φέρει rell. 233 Ἡρακλῆ Dindorf 243 ξυμφοραὶ AUY: -ᾶι rell.

κεῖνος δὲ πραθεὶς Ὀμφάληι τῆι βαρβάρωι
ἐνιαυτὸν ἐξέπλησεν, ὡς αὐτὸς λέγει.
χοὕτως ἐδήχθη τοῦτο τοὔνειδος λαβὼν
ὥσθ' ὅρκον αὑτῶι προσβαλὼν διώμοσεν
ἦ μὴν τὸν ἀγχιστῆρα τοῦδε τοῦ πάθους
ξὺν παιδὶ καὶ γυναικὶ δουλώσειν ἔτι.
κοὐχ ἡλίωσε τοὔπος, ἀλλ', ὅθ' ἁγνὸς ἦν,
στρατὸν λαβὼν ἐπακτὸν ἔρχεται πόλιν
τὴν Εὐρυτείαν· τόνδε γὰρ μεταίτιον
μόνον βροτῶν ἔφασκε τοῦδ' εἶναι πάθους,
ὃς αὐτὸν ἐλθόντ' ἐς δόμους ἐφέστιον,
ξένον παλαιὸν ὄντα, πολλὰ μὲν λόγοις
ἐπερρόθησε, πολλὰ δ' ἀτηρᾶι φρενί,
λέγων χεροῖν μὲν ὡς ἄφυκτ' ἔχων βέλη
τῶν ὧν τέκνων λείποιτο πρὸς τόξου κρίσιν,
†φώνει δὲ δοῦλος ἀνδρὸς ὡς ἐλευθέρου
ῥαίοιτο·† δείπνοις δ' ἡνίκ' ἦν ὠινωμένος
ἔρριψεν ἐκτὸς αὐτόν. ὧν ἔχων χόλον,
ὡς ἵκετ' αὖθις Ἴφιτος Τιρυνθίαν
πρὸς κλειτύν, ἵππους νομάδας ἐξιχνοσκοπῶν,
τότ' ἄλλοσ' αὐτὸν ὄμμα, θατέραι δὲ νοῦν
ἔχοντ', ἀπ' ἄκρας ἧκε πυργώδους πλακός.
ἔργου δ' ἕκατι τοῦδε μηνίσας ἄναξ
ὁ τῶν ἁπάντων Ζεὺς πατὴρ Ὀλύμπιος
πρατόν νιν ἐξέπεμψεν, οὐδ' ἠνέσχετο,
ὁθούνεκ' αὐτὸν μοῦνον ἀνθρώπων δόλωι
ἔκτεινεν· εἰ γὰρ ἐμφανῶς ἠμύνατο,
Ζεύς τἂν συνέγνω ξὺν δίκηι χειρουμένωι·
ὕβριν γὰρ οὐ στέργουσιν οὐδὲ δαίμονες.
κεῖνοι δ' ὑπερχλίοντες ἐκ γλώσσης κακῆς

252–3 del. Wunder   264 lacunam post hunc uersum indicauit Bergk   266 λείποιτο KAUYT: λίποιτο rell.   269 ἐκτὸς αὐτόν codd. plurimi: αὐτὸν ἐκτὸς ZoT: αὐλῶν ἐκτὸς Dawe   271 κλειτύν edd.: κλιτύν codd.   272 θατέραι ZgZoT: θητέραι uolunt rell.   281 ὑπερχλίοντες L^{ac}KR et lemma ΣL: ὑπερχλιδῶντες L$^{s\,pc}$ rell.

αὐτοὶ μὲν Ἅιδου πάντες εἶσ' οἰκήτορες,
πόλις δὲ δούλη· τάσδε δ' ἅσπερ εἰσορᾶις
ἐξ ὀλβίων ἄζηλον εὑροῦσαι βίον
χωροῦσι πρὸς σέ· ταῦτα γὰρ πόσις τε σὸς
ἐφεῖτ', ἐγὼ δὲ πιστὸς ὢν κείνωι τελῶ.
αὐτὸν δ' ἐκεῖνον, εὖτ' ἂν ἁγνὰ θύματα
ῥέξηι πατρώιωι Ζηνὶ τῆς ἁλώσεως,
φρόνει νιν ὡς ἥξοντα· τοῦτο γὰρ λόγου
πολλοῦ καλῶς λεχθέντος ἥδιστον κλύειν.

ΧΟ. ἄνασσα, νῦν σοι τέρψις ἐμφανὴς κυρεῖ
τῶν μὲν παρόντων, τὰ δὲ πεπυσμένηι λόγωι.

ΔΗ. πῶς δ' οὐκ ἐγὼ χαίροιμ' ἄν, ἀνδρὸς εὐτυχῆ
κλύουσα πρᾶξιν τήνδε, πανδίκωι φρενί;
πολλή 'στ' ἀνάγκη τῆιδε τοῦτο συντρέχειν.
ὅμως δ' ἔνεστι τοῖσιν εὖ σκοπουμένοις
ταρβεῖν τὸν εὖ πράσσοντα μὴ σφαλῆι ποτε.
ἐμοὶ γὰρ οἶκτος δεινὸς εἰσέβη, φίλαι,
ταύτας ὁρώσηι δυσπότμους ἐπὶ ξένης
χώρας ἀοίκους ἀπάτοράς τ' ἀλωμένας,
αἳ πρὶν μὲν ἦσαν ἐξ ἐλευθέρων ἴσως
ἀνδρῶν, τανῦν δὲ δοῦλον ἴσχουσιν βίον.
ὦ Ζεῦ τροπαῖε, μή ποτ' εἰσίδοιμί σε
πρὸς τοὐμὸν οὕτω σπέρμα χωρήσαντά ποι,
μηδ', εἴ τι δράσεις, τῆσδέ γε ζώσης ἔτι.
οὕτως ἐγὼ δέδοικα τάσδ' ὁρωμένη.
ὦ δυστάλαινα, τίς ποτ' εἶ νεανίδων,
ἄνανδρος ἢ τεκνοῦσσα; πρὸς μὲν γὰρ φύσιν
πάντων ἄπειρος τῶνδε, γενναία δέ τις.
Λίχα, τίνος ποτ' ἐστὶν ἡ ξένη βροτῶν;
τίς ἡ τεκοῦσα, τίς δ' ὁ φιτύσας πατήρ;

286 δὲ] τε P. Amst. Inu. 68 s.l., coni. Turnebus 292 τὰ Scaliger: τῶν codd. λόγωι LAUY: λόγων rell. 308 τεκνοῦσσα Brunck: τεκνοῦσα Ls.l.KΛ^{γρ}Y^{γρ}: τεκοῦσα rell.

ἔξειπ'· ἐπεί νιν τῶνδε πλεῖστον ᾤικτισα
βλέπουσ' ὅσωιπερ καὶ φρονεῖν οἶδεν μόνη.
ΛΙ. τί δ' οἶδ' ἐγώ; τί δ' ἄν με καὶ κρίνοις; ἴσως
γέννημα τῶν ἐκεῖθεν οὐκ ἐν ὑστάτοις.
ΔΗ. μὴ τῶν τυράννων; Εὐρύτου σπορά τις ἦν;
ΛΙ. οὐκ οἶδα· καὶ γὰρ οὐδ' ἀνιστόρουν μακράν.
ΔΗ. οὐδ' ὄνομα πρός του τῶν ξυνεμπόρων ἔχεις;
ΛΙ. ἥκιστα· σιγῆι τοὐμὸν ἔργον ἤνυτον.
ΔΗ. εἴπ', ὦ τάλαιν', ἀλλ' ἡμὶν ἐκ σαυτῆς· ἐπεὶ
καὶ ξυμφορά τοι μὴ εἰδέναι σέ γ' ἥτις εἶ.
ΛΙ. οὔ τἄρα τῶι γε πρόσθεν οὐδὲν ἐξ ἴσου
χρόνωι διήσει γλῶσσαν, ἥτις οὐδαμὰ
προὔφηνεν οὔτε μείζον' οὔτ' ἐλάσσονα,
ἀλλ' αἰὲν ὠδίνουσα συμφορᾶς βάρος
δακρυρροεῖ δύστηνος, ἐξ ὅτου πάτραν
διήνεμον λέλοιπεν. ἡ δέ τοι τύχη
κακὴ μὲν αὕτη γ', ἀλλὰ συγγνώμην ἔχει.
ΔΗ. ἡ δ' οὖν ἐάσθω, καὶ πορευέσθω στέγας
οὕτως ὅπως ἥδιστα, μηδὲ πρὸς κακοῖς
τοῖς οἶσιν ἄλλην πρός γ' ἐμοῦ λύπην λάβηι·
ἅλις γὰρ ἡ παροῦσα. πρὸς δὲ δώματα
χωρῶμεν ἤδη πάντες, ὡς σύ θ' οἷ θέλεις
σπεύδηις, ἐγὼ δὲ τἄνδον ἐξαρκῆ τιθῶ.
ΑΓ. αὐτοῦ γε πρῶτον βαιὸν ἀμμείνασ', ὅπως
μάθηις ἄνευ τῶνδ' οὕστινάς γ' ἄγεις ἔσω,
ὧν τ' οὐδὲν εἰσήκουσας ἐκμάθηις ἃ δεῖ·
τούτων ἔχω γὰρ πάντ' ἐπιστήμην ἐγώ.
ΔΗ. τί δ' ἐστί; τοῦ με τήνδ' ἐφίστασαι βάσιν;

323 διήσει Wakefield: διοίσει codd. οὐδαμὰ Hermann: -οῦ Zg: -ᾶ(ι) rell. 328 αὕτη Zo: αὐτή KZg: αὐτῆι L[pc]: αὐτῆ(ι) L[ac] rell. 331 οἶσιν R: οὖσιν rell. ἄλλην ... λύπην Zo: λύπην ... λύπην LKR: λύπην ... λύπης AUY: λοιπὴν ... λύπην U[γρ]Y[γρ]ZgT λάβηι Blaydes: λάβοι codd. 336 γ' AUY: τ' T: om. rell. 337 ἃ T: γ' ἃ AUY: θ' ἃ rell.

ΑΓ. σταθεῖσ' ἄκουσον· καὶ γὰρ οὐδὲ τὸν πάρος
μῦθον μάτην ἤκουσας, οὐδὲ νῦν δοκῶ.
ΔΗ. πότερον ἐκείνους δῆτα δεῦρ' αὖθις πάλιν
καλῶμεν, ἢ 'μοὶ ταῖσδέ τ' ἐξειπεῖν θέλεις;
ΑΓ. σοὶ ταῖσδέ τ' οὐδὲν εἴργεται, τούτους δ' ἔα.
ΔΗ. καὶ δὴ βεβᾶσι· χὠ λόγος σημαινέτω.
ΑΓ. ἀνὴρ ὅδ' οὐδὲν ὧν ἔλεξεν ἀρτίως
φωνεῖ δίκης ἐς ὀρθόν, ἀλλ' ἢ νῦν κακὸς
ἢ πρόσθεν οὐ δίκαιος ἄγγελος παρῆν.
ΔΗ. τί φής; σαφῶς μοι φράζε πᾶν ὅσον νοεῖς·
ἃ μὲν γὰρ ἐξείρηκας ἀγνοία μ' ἔχει.
ΑΓ. τούτου λέγοντος τἀνδρὸς εἰσήκουσ' ἐγώ,
πολλῶν παρόντων μαρτύρων, ὡς τῆς κόρης
ταύτης ἕκατι κεῖνος Εὔρυτόν θ' ἕλοι
τήν θ' ὑψίπυργον Οἰχαλίαν, Ἔρως δέ νιν
μόνος θεῶν θέλξειεν αἰχμάσαι τάδε,
οὐ τἀπὶ Λυδοῖς οὐδ' ὑπ' Ὀμφάλῃι πόνων
λατρεύματ', οὐδ' ὁ ῥιπτὸς Ἰφίτου μόρος·
ὃν νῦν παρώσας οὗτος ἔμπαλιν λέγει.
ἀλλ' ἡνίκ' οὐκ ἔπειθε τὸν φυτοσπόρον
τὴν παῖδα δοῦναι, κρύφιον ὡς ἔχοι λέχος,
ἔγκλημα μικρὸν αἰτίαν θ' ἑτοιμάσας,
ἐπιστρατεύει πατρίδα [τὴν ταύτης, ἐν ἧι
τὸν Εὔρυτον τῶνδ' εἶπε δεσπόζειν θρόνων,
κτείνει τ' ἄνακτα πατέρα] τῆσδε, καὶ πόλιν
ἔπερσε· καὶ νῦν, ὡς ὁρᾶις, ἥκει δόμους
ἐς τούσδε πέμπων οὐκ ἀφροντίστως, γύναι,
οὐδ' ὥστε δούλην· μηδὲ προσδόκα τόδε·
οὐδ' εἰκός, εἴπερ ἐντεθέρμανται πόθωι.

343 ἢ 'μοὶ Groddeck: ἤ μοι codd. 346 ἀνὴρ Hermann 356 οὐδ' ὑπ' Herwerden, Blaydes: οὐδ' ἐπ', οὔτ' ἐπ', οὔτ' ἀπ' codd. 362–4 τὴν ταύτης ... πατέρα eiecit Hartung 363 τὸν Εὔρυτον damnauit Dawe τόνδ' Zg 365 καὶ νῦν γ' Zn: καί νιν Brunck: καὶ νῦν σφ' Blaydes 366 ἐς τούσδε Brunck: ὡς τούσδε codd.: σοὺς τήνδε Blaydes 368 ἐντεθέρμανται Dindorf (ἐκκέκαυται L^{gl})

ἔδοξεν οὖν μοι πρὸς σὲ δηλῶσαι τὸ πᾶν,
δέσποιν', ὃ τοῦδε τυγχάνω μαθὼν πάρα.
καὶ ταῦτα πολλοὶ πρὸς μέσηι Τραχινίων
ἀγορᾶι συνεξήκουον ὡσαύτως ἐμοί,
ὥστ' ἐξελέγχειν· εἰ δὲ μὴ λέγω φίλα,
οὐχ ἥδομαι, τὸ δ' ὀρθὸν ἐξείρηχ' ὅμως.
ΔΗ. οἴμοι τάλαινα, ποῦ ποτ' εἰμὶ πράγματος;
τίν' εἰσδέδεγμαι πημονὴν ὑπόστεγον
λαθραῖον, ὦ δύστηνος; ἆρ' ἀνώνυμος
πέφυκεν, ὥσπερ οὑπάγων διώμνυτο,
ἡ κάρτα λαμπρὰ καὶ κατ' ὄμμα καὶ φύσιν;
ΑΓ. πατρὸς μὲν οὖσα γένεσιν Εὐρύτου ποτὲ
Ἰόλη 'καλεῖτο, τῆς ἐκεῖνος οὐδαμὰ
βλάστας ἐφώνει δῆθεν οὐδὲν ἱστορῶν.
ΧΟ. ὄλοιντο, μή τι πάντες οἱ κακοί, τὰ δὲ
λαθραῖ' ὃς ἀσκεῖ μὴ πρέπονθ' αὑτῶι κακά.
ΔΗ. τί χρὴ ποεῖν, γυναῖκες; ὡς ἐγὼ λόγοις
τοῖς νῦν παροῦσιν ἐκπεπληγμένη κυρῶ.
ΧΟ. πεύθου μολοῦσα τἀνδρός, ὡς τάχ' ἂν σαφῆ
λέξειεν, εἴ νιν πρὸς βίαν κρίνειν θέλοις.
ΔΗ. ἀλλ' εἶμι· καὶ γὰρ οὐκ ἀπὸ γνώμης λέγεις.
ΑΓ. ἡμεῖς δὲ προσμένωμεν; ἢ τί χρὴ ποεῖν;
ΔΗ. μίμν', ὡς ὅδ' ἁνὴρ οὐκ ἐμῶν ὑπ' ἀγγέλων
ἀλλ' αὐτόκλητος ἐκ δόμων πορεύεται.
ΛΙ. τί χρή, γύναι, μολόντα μ' Ἡρακλεῖ λέγειν;
δίδαξον, ὡς ἕρποντος, ὡς ὁρᾶις, ἐμοῦ.
ΔΗ. ὡς ἐκ ταχείας, σὺν χρόνωι βραδεῖ μολών,
ἄισσεις, πρὶν ἡμᾶς κἀννεώσασθαι λόγους.
ΛΙ. ἀλλ' εἴ τι χρήιζεις ἱστορεῖν, πάρειμ' ἐγώ.

379 Deianirae trib. codd. plurimi, nuntio AUY ἡ κάρτα Heath: ἢ (uel ἦ) καὶ τὰ codd.: ἡ κάρτα Canter ὄμμα] ὄνομα Froehlich 380 lacunam post hunc uersum indicauit Radermacher 381 οὐδαμὰ Hermann: οὐδαμᾶ(ι) codd.: οὐδαμοῦ Dawe 388 νιν Brunck: μιν codd. 391 ἁνὴρ Hermann: ἀνὴρ codd. 394 ὡς ὁρᾶις Wakefield: εἰσορᾶις codd. 396 κἀννεώσασθαι Hermann: καὶ νεώσασθαι codd.

ΔΗ. ἦ καὶ τὸ πιστὸν τῆς ἀληθείας νεμεῖς;
ΛΙ. ἴστω μέγας Ζεύς, ὧν γ' ἂν ἐξειδὼς κυρῶ.
ΔΗ. τίς ἡ γυνὴ δῆτ' ἐστὶν ἣν ἥκεις ἄγων;
ΛΙ. Εὐβοιίς· ὧν δ' ἔβλαστεν οὐκ ἔχω λέγειν.
ΑΓ. οὗτος, βλέφ' ὧδε. πρὸς τίν' ἐννέπειν δοκεῖς;
ΛΙ. σὺ δ' εἰς τί δή με τοῦτ' ἐρωτήσας ἔχεις;
ΑΓ. τόλμησον εἰπεῖν, εἰ φρονεῖς, ὅ σ' ἱστορῶ.
ΛΙ. πρὸς τὴν κρατοῦσαν Δηιάνειραν, Οἰνέως
κόρην, δάμαρτά θ' Ἡρακλέους, εἰ μὴ κυρῶ
λεύσσων μάταια, δεσπότιν τε τὴν ἐμήν.
ΑΓ. τοῦτ' αὔτ' ἔχρηιζον, τοῦτό σου μαθεῖν· λέγεις
δέσποιναν εἶναι τήνδε σήν;
ΛΙ. δίκαια γάρ.
ΑΓ. τί δῆτα; ποίαν ἀξιοῖς δοῦναι δίκην,
ἢν εὑρεθῆις ἐς τήνδε μὴ δίκαιος ὤν;
ΛΙ. πῶς μὴ δίκαιος; τί ποτε ποικίλας ἔχεις;
ΑΓ. οὐδέν· σὺ μέντοι κάρτα τοῦτο δρῶν κυρεῖς.
ΛΙ. ἄπειμι· μῶρος δ' ἦ πάλαι κλύων σέθεν.
ΑΓ. οὔ, πρίν γ' ἂν εἴπηις ἱστορούμενος βραχύ.
ΛΙ. λέγ', εἴ τι χρήιζεις· καὶ γὰρ οὐ σιγηλὸς εἶ.
ΑΓ. τὴν αἰχμάλωτον, ἣν ἔπεμψας ἐς δόμους,
κάτοισθα δήπου;
ΛΙ. φημί· πρὸς τί δ' ἱστορεῖς;
ΑΓ. οὔκουν σὺ ταύτην, ἣν ὑπ' ἀγνοίας ὁρᾶις,
Ἰόλην ἔφασκες Εὐρύτου σπορὰν ἄγειν;
ΛΙ. ποίοις ἐν ἀνθρώποισι; τίς πόθεν μολὼν
σοὶ μαρτυρήσει ταῦτ' ἐμοῦ κλύειν πάρα;
ΑΓ. πολλοῖσιν ἀστῶν· ἐν μέσηι Τραχινίων
ἀγορᾶι πολύς σου ταῦτά γ' εἰσήκουσ' ὄχλος.
ΛΙ. ναί·
κλύειν γ' ἔφασκον· ταὐτὸ δ' οὐχὶ γίγνεται.

398 νεμεῖς Nauck ex Σ: νέμεις codd. 403 ἐρωτήσας Tyrwhitt: ἐρωτήσασ' codd. 412 ποικίλας Tyrwhitt: ποικίλασ' uel ποικίλλασ' codd. 414 ἦ Elmsley: ἦν codd. 422 πάρα Bothe: παρὼν codd. 425 ναί eiecit Dindorf

δόκησιν εἰπεῖν κἀξακριβῶσαι λόγον.
ΑΓ. ποίαν δόκησιν; οὐκ ἐπώμοτος λέγων
δάμαρτ' ἔφασκες Ἡρακλεῖ ταύτην ἄγειν;
ΛΙ. ἐγὼ δάμαρτα; πρὸς θεῶν, φράσον, φίλη
δέσποινα, τόνδε τίς ποτ' ἐστὶν ὁ ξένος.
ΑΓ. ὃς σοῦ παρὼν ἤκουσεν ὡς ταύτης πόθωι
πόλις δαμείη πᾶσα, κοὐχ ἡ Λυδία
πέρσειεν αὐτήν, ἀλλ' ὁ τῆσδ' ἔρως φανείς.
ΛΙ. ἅνθρωπος, ὦ δέσποιν', ἀποστήτω. τὸ γὰρ
νοσοῦντι ληρεῖν ἀνδρὸς οὐχὶ σώφρονος.
ΔΗ. μή, πρός σε τοῦ κατ' ἄκρον Οἰταῖον νάπος
Διὸς καταστράπτοντος, ἐκκλέψῃς λόγον.
οὐ γὰρ γυναικὶ τοὺς λόγους ἐρεῖς κακῆι,
οὐδ' ἥτις οὐ κάτοιδε τἀνθρώπων ὅτι
χαίρειν πέφυκεν οὐχὶ τοῖς αὐτοῖς ἀεί.
Ἔρωτι μέν νυν ὅστις ἀντανίσταται,
πύκτης ὅπως ἐς χεῖρας, οὐ καλῶς φρονεῖ.
οὗτος γὰρ ἄρχει καὶ θεῶν ὅπως θέλει,
κἀμοῦ γε· πῶς δ' οὐ χἀτέρας οἵας γ' ἐμοῦ;
ὥστ' εἴ τι τὠμῶι τ' ἀνδρὶ τῆιδε τῆι νόσωι
ληφθέντι μεμπτός εἰμι, κάρτα μαίνομαι,
ἢ τῆιδε τῆι γυναικί, τῆι μεταιτίαι
τοῦ μηδὲν αἰσχροῦ μηδ' ἐμοὶ κακοῦ τινος.
οὐκ ἔστι ταῦτ'. ἀλλ' εἰ μὲν ἐκ κείνου μαθὼν
ψεύδηι, μάθησιν οὐ καλὴν ἐκμανθάνεις·
εἰ δ' αὐτὸς αὑτὸν ὧδε παιδεύεις, ὅταν
θέλῃς γενέσθαι χρηστός, ὀφθήσῃι κακός.
ἀλλ' εἰπὲ πᾶν τἀληθές· ὡς ἐλευθέρωι
ψευδεῖ καλεῖσθαι κὴρ πρόσεστιν οὐ καλή.
ὅπως δὲ λήσεις, οὐδὲ τοῦτο γίγνεται·

434 ἅνθρωπος Brunck: ἄνθρωπος codd. 435 νοσοῦντι codd.: νοσοῦντα Heath 436 πρός σε Hermann: πρός σέ codd. plurimi: πρὸς σὺ AUY 441 νυν edd.: νῦν codd. plurimi: οὖν ZgZoT et Stobaei codd. MA: γοῦν Stobaei rell.: γὰρ Dawe 445 τ' ἀνδρὶ edd.: τἀνδρὶ codd.: γ' ἀνδρὶ Schaefer

πολλοὶ γὰρ οἷς εἴρηκας, οἵ φράσουσ' ἐμοί.
κεἰ μὲν δέδοικας, οὐ καλῶς ταρβεῖς, ἐπεὶ
τὸ μὴ πυθέσθαι, τοῦτό μ' ἀλγύνειεν ἄν·
τὸ δ' εἰδέναι τί δεινόν; οὐχὶ χἀτέρας
πλείστας ἀνὴρ εἷς Ἡρακλῆς ἔγημε δή;
κοὔπω τις αὐτῶν ἔκ γ' ἐμοῦ λόγον κακὸν
ἠνέγκατ' οὐδ' ὄνειδος· ἥδε τ' οὐδ' ἂν εἰ
κάρτ' ἐντακείη τῶι φιλεῖν, ἐπεί σφ' ἐγὼ
ὤικτιρα δὴ μάλιστα προσβλέψασ', ὅτι
τὸ κάλλος αὐτῆς τὸν βίον διώλεσεν,
καὶ γῆν πατρώιαν οὐχ ἑκοῦσα δύσμορος
ἔπερσε κἀδούλωσεν. ἀλλὰ ταῦτα μὲν
ῥείτω κατ' οὖρον· σοὶ δ' ἐγὼ φράζω κακὸν
πρὸς ἄλλον εἶναι, πρὸς δ' ἔμ' ἀψευδεῖν ἀεί.
ΧΟ. πείθου λεγούσηι χρηστά, κοὐ μέμψηι χρόνωι
γυναικὶ τῆιδε, κἀπ' ἐμοῦ κτήσηι χάριν.
ΛΙ. ἀλλ', ὦ φίλη δέσποιν', ἐπεί σε μανθάνω
θνητὴν φρονοῦσαν θνητὰ κοὐκ ἀγνώμονα,
πᾶν σοι φράσω τἀληθές, οὐδὲ κρύψομαι.
ἔστιν γὰρ οὕτως ὥσπερ οὗτος ἐννέπει·
ταύτης ὁ δεινὸς ἵμερός ποθ' Ἡρακλῆ
διῆλθε, καὶ τῆσδ' οὕνεχ' ἡ πολύφθορος
καθηιρέθη πατρῶιος Οἰχαλία δορί.
καὶ ταῦτα, δεῖ γὰρ καὶ τὸ πρὸς κείνου λέγειν,
οὔτ' εἶπε κρύπτειν οὔτ' ἀπηρνήθη ποτέ,
ἀλλ' αὐτός, ὦ δέσποινα, δειμαίνων τὸ σὸν
μὴ στέρνον ἀλγύνοιμι τοῖσδε τοῖς λόγοις,
ἥμαρτον, εἴ τι τήνδ' ἁμαρτίαν νέμεις.
ἐπεί γε μὲν δὴ πάντ' ἐπίστασαι λόγον,
κείνου τε καὶ σὴν ἐξ ἴσου κοινὴν χάριν
καὶ στέργε τὴν γυναῖκα καὶ βούλου λόγους
οὓς εἶπας ἐς τήνδ' ἐμπέδως εἰρηκέναι.
ὡς τἄλλ' ἐκεῖνος πάντ' ἀριστεύων χεροῖν

470 πιθοῦ Dindorf

τοῦ τῆσδ' ἔρωτος εἰς ἅπανθ' ἥσσων ἔφυ.
ΔΗ. ἀλλ' ὧδε καὶ φρονοῦμεν ὥστε ταῦτα δρᾶν,
κοὔτοι νόσον γ' ἐπακτὸν ἐξαρούμεθα,
θεοῖσι δυσμαχοῦντες. ἀλλ' εἴσω στέγης
χωρῶμεν, ὡς λόγων τ' ἐπιστολὰς φέρῃς,
ἅ τ' ἀντὶ δώρων δῶρα χρὴ προσαρμόσαι,
καὶ ταῦτ' ἄγῃς· κενὸν γὰρ οὐ δίκαιά σε
χωρεῖν, προσελθόνθ' ὧδε σὺν πολλῶι στόλωι.

ΧΟ. μέγα τι σθένος ἁ Κύπρις ἐκφέρεται νίκας ἀεί· στρ.
καὶ τὰ μὲν θεῶν
παρέβαν, καὶ ὅπως Κρονίδαν ἀπάτασεν οὐ λέγω,
οὐδὲ τὸν ἔννυχον Ἅιδαν,
ἢ Ποσειδάωνα, τινάκτορα γαίας.
ἀλλ' ἐπὶ τάνδ' ἄρ' ἄκοιτιν
⟨τίνες⟩ ἀμφίγυοι κατέβαν πρὸ γάμων;
τίνες πάμπληκτα παγκόνιτά τ' ἐξ-
ῆλθον ἄεθλ' ἀγώνων;

ὁ μὲν ἦν ποταμοῦ σθένος, ὑψίκερω τετραόρου ἀντ.
φάσμα ταύρου,
Ἀχελῶιος ἀπ' Οἰνιαδᾶν, ὁ δὲ Βακχίας ἄπο
ἦλθε παλίντονα Θήβας
τόξα καὶ λόγχας ῥόπαλόν τε τινάσσων,
παῖς Διός· οἳ τότ' ἀολλεῖς
ἴσαν ἐς μέσον ἱέμενοι λεχέων·
μόνα δ' εὔλεκτρος ἐν μέσωι Κύπρις
ῥαβδονόμει ξυνοῦσα.

τότ' ἦν χερός, ἦν δὲ τόξων πάταγος ἐπῳδ.
ταυρείων τ' ἀνάμιγδα κεράτων,
ἦν δ' ἀμφίπλεκτοι κλίμακες, ἦν δὲ μετώπων
ὀλόεντα
πλήγματα καὶ στόνος ἀμφοῖν.

497 post Κύπρις interpunxit Wakefield 504 τίνες add. Hermann
510 Βακχίας Brunck: βακχείας codd. 520 ἀμφίπλικτοι Pearson

ἁ δ' εὐῶπις ἁβρὰ
τηλαυγεῖ παρ' ὄχθωι
ἧστο, τὸν ὃν προσμένουσ' ἀκοίταν.
ἐγὼ δὲ θατὴρ μὲν οἷα φράζω·
τὸ δ' ἀμφινείκητον ὄμμα νύμφας
ἐλεινὸν ἀμμένει ⟨⏑–⟩,
κἀπὸ ματρὸς ἄφαρ βέβακεν
ὥστε πόρτις ἐρήμα.

ΔΗ. ἦμος, φίλαι, κατ' οἶκον ὁ ξένος θροεῖ
ταῖς αἰχμαλώτοις παισὶν ὡς ἐπ' ἐξόδωι,
τῆμος θυραῖος ἦλθον ὡς ὑμᾶς λάθραι,
τὰ μὲν φράσουσα χερσὶν ἀτεχνησάμην,
τὰ δ' οἷα πάσχω συγκατοικτιουμένη.
κόρην γάρ, οἶμαι δ' οὐκέτ', ἀλλ' ἐζευγμένην,
παρεισδέδεγμαι, φόρτον ὥστε ναυτίλος,
λωβητὸν ἐμπόλημα τῆς ἐμῆς φρενός·
καὶ νῦν δύ' οὖσαι μίμνομεν μιᾶς ὑπὸ
χλαίνης ὑπαγκάλισμα· τοιάδ' Ἡρακλῆς,
ὁ πιστὸς ἡμῖν κἀγαθὸς καλούμενος,
οἰκούρι' ἀντέπεμψε τοῦ μακροῦ χρόνου.
ἐγὼ δὲ θυμοῦσθαι μὲν οὐκ ἐπίσταμαι
νοσοῦντι κείνωι πολλὰ τῆιδε τῆι νόσωι·
τὸ δ' αὖ ξυνοικεῖν τῆιδ' ὁμοῦ τίς ἂν γυνὴ
δύναιτο, κοινωνοῦσα τῶν αὐτῶν γάμων;
ὁρῶ γὰρ ἥβην τὴν μὲν ἕρπουσαν πρόσω,
τὴν δὲ φθίνουσαν· ὧν ἀφαρπάζειν φιλεῖ
ὀφθαλμὸς ἄνθος, τῶν δ' ὑπεκτρέπει πόδα.
ταῦτ' οὖν φοβοῦμαι, μὴ πόσις μὲν Ἡρακλῆς
ἐμὸς καλῆται, τῆς νεωτέρας δ' ἀνήρ.
ἀλλ' οὐ γάρ, ὥσπερ εἶπον, ὀργαίνειν καλὸν
γυναῖκα νοῦν ἔχουσαν· ἧι δ' ἔχω, φίλαι,

526 θατὴρ Zielinski: μάτηρ codd. 528 ἐλεινὸν Porson: ἐλεεινὸν codd.
529 βέβακεν codd.: βέβαχ' Dobree 548 ὧν codd.: ὧν δ' Deventer
549 lacunam post ἄνθος indicauit Dawe

λυτήριον † λύπημα †, τῆιδ' ὑμῖν φράσω.
ἦν μοι παλαιὸν δῶρον ἀρχαίου ποτὲ
θηρός, λέβητι χαλκέωι κεκρυμμένον,
ὃ παῖς ἔτ' οὖσα τοῦ δασυστέρνου παρὰ
Νέσσου φθίνοντος ἐκ φονῶν ἀνειλόμην,
ὃς τὸν βαθύρρουν ποταμὸν Εὔηνον βροτοὺς
μισθοῦ 'πόρευε χερσίν, οὔτε πομπίμοις
κώπαις ἐρέσσων οὔτε λαίφεσιν νεώς.
ὃς κἀμέ, τὸν πατρῶιον ἡνίκα στόλον
ξὺν Ἡρακλεῖ τὸ πρῶτον εὖνις ἑσπόμην,
φέρων ἐπ' ὤμοις, ἡνίκ' ἦν μέσωι πόρωι,
ψαύει ματαίαις χερσίν· ἐκ δ' ἤυσ' ἐγώ,
χὠ Ζηνὸς εὐθὺς παῖς ἐπιστρέψας χεροῖν
ἧκεν κομήτην ἰόν· ἐς δὲ πλεύμονας
στέρνων διερροίζησεν· ἐκθνήισκων δ' ὁ θὴρ
τοσοῦτον εἶπε· 'παῖ γέροντος Οἰνέως,
τοσόνδ' ὀνήσηι τῶν ἐμῶν, ἐὰν πίθηι,
πορθμῶν, ὁθούνεχ' ὑστάτην σ' ἔπεμψ' ἐγώ·
ἐὰν γὰρ ἀμφίθρεπτον αἷμα τῶν ἐμῶν
σφαγῶν ἐνέγκηι χερσίν, ἧι μελαγχόλους
ἔβαψεν ἰοὺς θρέμμα Λερναίας ὕδρας,
ἔσται φρενός σοι τοῦτο κηλητήριον
τῆς Ἡρακλείας, ὥστε μήτιν' εἰσιδὼν
στέρξει γυναῖκα κεῖνος ἀντὶ σοῦ πλέον.'
τοῦτ' ἐννοήσασ', ὦ φίλαι, δόμοις γὰρ ἦν
κείνου θανόντος ἐγκεκλῃμένον καλῶς,
χιτῶνα τόνδ' ἔβαψα, προσβαλοῦσ' ὅσα
ζῶν κεῖνος εἶπε· καὶ πεπείρανται τάδε.
κακὰς δὲ τόλμας μήτ' ἐπισταίμην ἐγὼ
μήτ' ἐκμάθοιμι, τάς τε τολμώσας στυγῶ.

554 λύπημα codd. (πῆμα K[ac]): νόημα Campbell: λώφημα Jebb 558 φονῶν Bergk: φόνων codd. (φθόνων Zo) 564 ἦν codd. plurimi: ἐν A: ἡ Dindorf 570 πίθηι edd.: πιθῆι, πυθῆι, πύθη codd. 573 ἧι codd.: ὧι Page 579 ἐγκεκλῃμένον P. Oxy. 1805 et coni. Dindorf: -ειμένον uel -εισμένον codd.

φίλτροις δ' ἐάν πως τήνδ' ὑπερβαλώμεθα
τὴν παῖδα καὶ θέλκτροισι τοῖς ἐφ' Ἡρακλεῖ,
μεμηχάνηται τοὔργον, εἴ τι μὴ δοκῶ
πράσσειν μάταιον· εἰ δὲ μή, πεπαύσομαι.
ΧΟ. ἀλλ', εἴ τίς ἐστι πίστις ἐν τοῖς δρωμένοις,
δοκεῖς παρ' ἡμῖν οὐ βεβουλεῦσθαι κακῶς.
ΔΗ. οὕτως ἔχει γ' ἡ πίστις, ὡς τὸ μὲν δοκεῖν
ἔνεστι, πείραι δ' οὐ προσωμίλησά πω.
ΧΟ. ἀλλ' εἰδέναι χρὴ δρῶσαν, ὡς οὐδ' εἰ δοκεῖς
ἔχειν, ἔχοις ἂν γνῶμα, μὴ πειρωμένη.
ΔΗ. ἀλλ' αὐτίκ' εἰσόμεσθα· τόνδε γὰρ βλέπω
θυραῖον ἤδη· διὰ τάχους δ' ἐλεύσεται.
μόνον παρ' ὑμῶν εὖ στεγοίμεθ'· ὡς σκότωι
κἂν αἰσχρὰ πράσσηις, οὔποτ' αἰσχύνηι πεσῆι.
ΛΙ. τί χρὴ ποεῖν; σήμαινε, τέκνον Οἰνέως,
ὡς ἐσμὲν ἤδη τῶι μακρῶι χρόνωι βραδεῖς.
ΔΗ. ἀλλ' αὐτὰ δή σοι ταῦτα καὶ πράσσω, Λίχα,
ἕως σὺ ταῖς ἔσωθεν ἠγορῶ ξέναις,
ὅπως φέρηις μοι τόνδε ταναϋφῆ πέπλον
δώρημ' ἐκείνωι τἀνδρὶ τῆς ἐμῆς χερός.
διδοὺς δὲ τόνδε φράζ' ὅπως μηδεὶς βροτῶν
κείνου πάροιθεν ἀμφιδύσεται χροΐ,
μηδ' ὄψεταί νιν μήτε φέγγος ἡλίου
μήθ' ἕρκος ἱερὸν μήτ' ἐφέστιον σέλας,
πρὶν κεῖνος αὐτὸν φανερὸς ἐμφανῆ σταθεὶς
δείξηι θεοῖσιν ἡμέραι ταυροσφάγωι.
οὕτω γὰρ ηὔγμην, εἴ ποτ' αὐτὸν ἐς δόμους
ἴδοιμι σωθέντ' ἢ κλύοιμι πανδίκως,
στελεῖν χιτῶνι τῶιδε καὶ φανεῖν θεοῖς
θυτῆρα καινῶι καινὸν ἐν πεπλώματι.

585 om. Eustathius 799.4, del. Wunder 602 ταναϋφῆ Wunder: γ'εὐϋφῆ codd.: ἀϋφῆ L^{3} ΣL^{γρ}: εὐαφῆ Eustathius 600.1 608 φανερὸς ἐμφανῆ Brunck: φανερὸς ἐμφανῶς codd. plurimi: -ὼς -ῶς L^{ac}: -ῶς -ῶς U: -ὸν -ῆς T: -ὸν -ῶς Ts.l. et Wakefield 611 uulgo ante πανδίκως interpungitur

καὶ τῶνδ' ἀποίσεις σῆμ', ὃ κεῖνος εὐμαθὲς
σφραγῖδος ἕρκει τῶιδ' ἐπὸν μαθήσεται.
ἀλλ' ἕρπε καὶ φύλασσε πρῶτα μὲν νόμον,
τὸ μὴ 'πιθυμεῖν πομπὸς ὢν περισσὰ δρᾶν·
ἔπειθ' ὅπως ἂν ἡ χάρις κείνου τέ σοι
κἀμοῦ ξυνελθοῦσ' ἐξ ἁπλῆς διπλῆ φανῆι.
ΛΙ. ἀλλ' εἴπερ Ἑρμοῦ τήνδε πομπεύω τέχνην
βέβαιον, οὔ τι μὴ σφαλῶ γ' ἐν σοί ποτε,
τὸ μὴ οὐ τόδ' ἄγγος ὡς ἔχει δεῖξαι φέρων
λόγων τε πίστιν ὧν λέγεις ἐφαρμόσαι.
ΔΗ. στείχοις ἂν ἤδη· καὶ γὰρ ἐξεπίστασαι
τά γ' ἐν δόμοισιν ὡς ἔχοντα τυγχάνει.
ΛΙ. ἐπίσταμαί τε καὶ φράσω σεσωμένα.
ΔΗ. ἀλλ' οἶσθα μὲν δὴ καὶ τὰ τῆς ξένης ὁρῶν
προσδέγματ' αὐτή θ' ὡς ἐδεξάμην φίλως.
ΛΙ. ὥστ' ἐκπλαγῆναι τοὐμὸν ἡδονῆι κέαρ.
ΔΗ. τί δῆτ' ἂν ἄλλο γ' ἐννέποις; δέδοικα γὰρ
μὴ πρῲ λέγοις ἂν τὸν πόθον τὸν ἐξ ἐμοῦ,
πρὶν εἰδέναι τἀκεῖθεν εἰ ποθούμεθα.

ΧΟ. ὦ ναύλοχα καὶ πετραῖ- στρ.α
α θερμὰ λουτρὰ καὶ πάγους
Οἴτας παραναιετάοντες, οἵ τε μέσσαν
Μηλίδα πὰρ λίμναν,
χρυσαλακάτου τ' ἀκτὰν κόρας
ἔνθ' Ἑλλάνων ἀγοραὶ
Πυλάτιδες κλέονται,

ὁ καλλιβόας τάχ' ὑ- ἀντ.α
μῖν αὐλὸς οὐκ ἀναρσίαν
ἀχῶν καναχὰν ἐπάνεισιν, ἀλλὰ θείας

615 ἐπὸν μαθήσεται Billerbeck: ἐπ' ὄμμα θήσεται codd. 621 τι AUY: τοι rell. 623 λέγεις Wunder: ἔχεις codd.: θέλεις Wakefield 626 σεσωσμένα codd. 628 αὐτή Koechly: αὐτήν codd.: αὐτός Bergk θ' ὡς codd. plurimi: ὡς AUY: ὥς σφ' Dawe 632 τἀκεῖθεν (uel τὰ κεῖθεν) codd.: κἀκεῖθεν Schneidewin 639 κλέονται Musgrave: καλέονται codd. 642 ἀχῶν Elmsley: ἰάχων codd.

ἀντίλυρον μούσας.
ὁ γὰρ Διὸς Ἀλκμήνας κόρος
σοῦται πάσας ἀρετᾶς
λάφυρ' ἔχων ἐπ' οἴκους.

ὃν ἀπόπτολιν εἴχομεν βάντα στρ.β
δυοκαιδεκάμηνον ἀμμένουσαι
χρόνον πελάγιον, ἴδριες οὐ-
δέν· ἁ δέ οἱ φίλα δάμαρ
τάλαιναν δυστάλαινα καρδίαν
πάγκλαυτος αἰὲν ὤλλυτο·
νῦν δ' Ἄρης οἰστρηθεὶς
ἐξέλυσ' ἐπιπόνων ἁμερᾶν.

ἀφίκοιτ' ἀφίκοιτο· μὴ σταίη ἀντ.β
πολύκωπον ὄχημα ναὸς αὐτῶι,
πρὶν τάνδε πρὸς πόλιν ἀνύσει-
ε νασιῶτιν ἑστίαν
ἀμείψας, ἔνθα κλῄζεται θυτήρ·
ὅθεν μόλοι πανίμερος
τᾶς Πειθοῦς παγχρίστωι
†συγκραθεὶς ἐπὶ προφάσει θηρός†.

ΔΗ. γυναῖκες, ὡς δέδοικα μὴ περαιτέρω
πεπραγμέν' ἦι μοι πάνθ' ὅσ' ἀρτίως ἔδρων.
ΧΟ. τί δ' ἔστι, Δηιάνειρα, τέκνον Οἰνέως;
ΔΗ. οὐκ οἶδ'· ἀθυμῶ δ' εἰ φανήσομαι τάχα
κακὸν μέγ' ἐκπράξασ' ἀπ' ἐλπίδος καλῆς.
ΧΟ. οὐ δή τι τῶν σῶν Ἡρακλεῖ δωρημάτων;
ΔΗ. μάλιστά γ', ὥστε μήποτ' ἂν προθυμίαν

644 Ἀλκμήνας T: Ἀλκμήνας τε rell. 645 σοῦται Elmsley: σεῦται codd. 647 βάντα Dawe: πάντα codd.: παντᾶι Bothe 651 τάλαιναν Dindorf: τάλαινα codd. 654 ἐπιπόνων ἁμερᾶν Erfurdt: ἐπίπονον ἁμέραν codd. 660 πανίμερος Mudge: πανάμερος codd. 662 συγκραθεὶς codd.: συντακεὶς Paley προφάσει codd.: παρφάσει Paley

ἄδηλον ἔργου τωι παραινέσαι λαβεῖν.
ΧΟ. δίδαξον, εἰ διδακτόν, ἐξ ὅτου φοβῆι.
ΔΗ. τοιοῦτον ἐκβέβηκεν οἷον, ἢν φράσω,
γυναῖκες, ὑμῖν θαῦμ' ἀνέλπιστον μαθεῖν.
ὧι γὰρ τὸν ἐνδυτῆρα πέπλον ἀρτίως
ἔχριον, ἀργῆς οἰὸς εὐείρωι πόκωι,
τοῦτ' ἠφάνισται, διάβορον πρὸς οὐδενὸς
τῶν ἔνδον, ἀλλ' ἐδεστὸν ἐξ αὑτοῦ φθίνει,
καὶ ψῆι κατ' ἄκρας σπιλάδος· ὡς δ' εἰδῆις ἅπαν
ἧι τοῦτ' ἐπράχθη, μείζον' ἐκτενῶ λόγον.
  ἐγὼ γὰρ ὧν ὁ θήρ με Κένταυρος πονῶν
πλευρὰν πικρᾶι γλωχῖνι προυδιδάξατο
παρῆκα θεσμῶν οὐδέν, ἀλλ' ἐσωιζόμην,
χαλκῆς ὅπως δύσνιπτον ἐκ δέλτου γραφήν·
καί μοι τάδ' ἦν πρόρρητα, καὶ τοιαῦτ' ἔδρων,
τὸ φάρμακον τοῦτ' ἄπυρον ἀκτῖνός τ' ἀεὶ
θερμῆς ἄθικτον ἐν μυχοῖς σώιζειν ἐμέ,
ἕως νιν ἀρτίχριστον ἁρμόσαιμί που.
κἄδρων τοιαῦτα· νῦν δ', ὅτ' ἦν ἐργαστέον,
ἔχρισα μὲν κατ' οἶκον ἐν δόμοις κρυφῆι
μαλλῶι, σπάσασα κτησίου βοτοῦ λάχνην,
κἄθηκα συμπτύξασ' ἀλαμπὲς ἡλίου
κοίλωι ζυγάστρωι δῶρον, ὥσπερ εἴδετε.
εἴσω δ' ἀποστείχουσα δέρκομαι φάτιν
ἄφραστον, ἀξύμβλητον ἀνθρώπωι μαθεῖν.
τὸ γὰρ κάταγμα τυγχάνω ῥίψασά πως
[τῆς οἰὸς ὧι προύχριον ἐς μέσην φλόγα]
ἀκτῖν' ἐς ἡλιῶτιν· ὡς δ' ἐθάλπετο,
ῥεῖ πᾶν ἄδηλον, καὶ κατέψηκται χθονὶ
μορφῆι μάλιστ' εἰκαστὸν ὥστε πρίονος
ἐκβρώματ' ἂν βλέψειας ἐν τομῆι ξύλου.

673 μαθεῖν AUY Ls.l.Zo s.l.: λαβεῖν LΛ: παθεῖν KZgZoT 675 ἀργῆς Bergk: ἀργῆτ' codd. εὐείρου Valckenaer: εὐέρου Lobeck 682 οὐδέν' Wakefield 684 del. Wunder 687 νιν Elmsley: ἂν codd. 696 del. Dobree

τοιόνδε κεῖται προπετές· ἐκ δὲ γῆς ὅθεν
προύκειτ' ἀναζέουσι θρομβώδεις ἀφροί,
γλαυκῆς ὀπώρας ὥστε πίονος ποτοῦ
χυθέντος εἰς γῆν βακχίας ἀπ' ἀμπέλου·
ὥστ' οὐκ ἔχω τάλαινα ποῖ γνώμης πέσω,
ὁρῶ δέ μ' ἔργον δεινὸν ἐξειργασμένην.
πόθεν γὰρ ἄν ποτ', ἀντὶ τοῦ θνήισκων ὁ θὴρ
ἐμοὶ παρέσχ' εὔνοιαν, ἧς ἔθνηισχ' ὕπερ;
οὐκ ἔστιν, ἀλλὰ τὸν βαλόντ' ἀποφθίσαι
χρήιζων ἔθελγέ μ'· ὧν ἐγὼ μεθύστερον,
ὅτ' οὐκέτ' ἀρκεῖ, τὴν μάθησιν ἄρνυμαι.
μόνη γὰρ αὐτόν, εἴ τι μὴ ψευσθήσομαι
γνώμης, ἐγὼ δύστηνος ἐξαποφθερῶ·
τὸν γὰρ βαλόντ' ἄτρακτον οἶδα καὶ θεὸν
Χείρωνα πημήναντα, χὤνπερ ἂν θίγηι
φθείρει τὰ πάντα κνώδαλ'· ἐκ δὲ τοῦδ' ὅδε
σφαγῶν διελθὼν ἰὸς αἵματος μέλας
πῶς οὐκ ὀλεῖ καὶ τόνδε; δόξηι γοῦν ἐμῆι.
καίτοι δέδοκται, κεῖνος εἰ σφαλήσεται,
ταὐτῆι σὺν ὁρμῆι κἀμὲ συνθανεῖν ἅμα.
ζῆν γὰρ κακῶς κλύουσαν οὐκ ἀνασχετόν,
ἥτις προτιμᾶι μὴ κακὴ πεφυκέναι.

ΧΟ. ταρβεῖν μὲν ἔργα δείν' ἀναγκαίως ἔχει,
τὴν δ' ἐλπίδ' οὐ χρὴ τῆς τύχης κρίνειν πάρος.

ΔΗ. οὐκ ἔστιν ἐν τοῖς μὴ καλοῖς βουλεύμασιν
οὐδ' ἐλπὶς ἥτις καὶ θράσος τι προξενεῖ.

ΧΟ. ἀλλ' ἀμφὶ τοῖς σφαλεῖσι μὴ 'ξ ἑκουσίας
ὀργὴ πέπειρα, τῆς σε τυγχάνειν πρέπει.

ΔΗ. τοιαῦτα δ' ἂν λέξειεν οὐχ ὁ τοῦ κακοῦ
κοινωνός, ἀλλ' ὧι μηδέν ἐστ' οἴκοι βαρύ.

ΧΟ. σιγᾶν ἂν ἁρμόζοι σε τὸν πλείω λόγον,

707 θνήσκων codd.: θνήισκειν Wakefield 715 χὤνπερ Wakefield: χὤσπερ LKAUY: χὤσαπερ ZgZoT 720 ταὐτῆι H. Stephanus: ταύτηι codd. 729 δ' ἂν codd.: τἂν Blaydes 730 οἴκοι Wakefield: οἴκοις codd. 731 λόγον Lγρ: χρόνον rell.

εἰ μή τι λέξεις παιδὶ τῶι σαυτῆς· ἐπεὶ
πάρεστι μαστὴρ πατρὸς ὃς πρὶν ᾤχετο.
ΥΛ. ὦ μῆτερ, ὡς ἂν ἐκ τριῶν σ' ἓν εἱλόμην,
ἢ μηκέτ' εἶναι ζῶσαν, ἢ σεσωμένην
ἄλλου κεκλῆσθαι μητέρ', ἢ λώιους φρένας
τῶν νῦν παρουσῶν τῶνδ' ἀμείψασθαί ποθεν.
ΔΗ. τί δ' ἐστίν, ὦ παῖ, πρός γ' ἐμοῦ στυγούμενον;
ΥΛ. τὸν ἄνδρα τὸν σὸν ἴσθι, τὸν δ' ἐμὸν λέγω
πατέρα, κατακτείνασα τῆιδ' ἐν ἡμέραι.
ΔΗ. οἴμοι, τίν' ἐξήνεγκας, ὦ τέκνον, λόγον;
ΥΛ. ὃν οὐχ οἷόν τε μὴ τελεσθῆναι· τὸ γὰρ
φανθὲν τίς ἂν δύναιτ' ἂν ἀγένητον ποεῖν;
ΔΗ. πῶς εἶπας, ὦ παῖ; τοῦ πάρ' ἀνθρώπων μαθὼν
ἄζηλον οὕτως ἔργον εἰργάσθαι με φῄς;
ΥΛ. αὐτὸς βαρεῖαν ξυμφορὰν ἐν ὄμμασιν
πατρὸς δεδορκὼς κοὐ κατὰ γλῶσσαν κλύων.
ΔΗ. ποῦ δ' ἐμπελάζεις τἀνδρὶ καὶ παρίστασαι;
ΥΛ. εἰ χρὴ μαθεῖν σε, πάντα δὴ φωνεῖν χρεών·
ὅθ' εἷρπε κλεινὴν Εὐρύτου πέρσας πόλιν,
νίκης ἄγων τροπαῖα κἀκροθίνια,
ἀκτή τις ἀμφίκλυστος Εὐβοίας ἄκρον
Κήναιόν ἐστιν, ἔνθα πατρώιωι Διὶ
βωμοὺς ὁρίζει τεμενίαν τε φυλλάδα·
οὗ νιν τὰ πρῶτ' ἐσεῖδον, ἄσμενος πόθωι.
μέλλοντι δ' αὐτῶι πολυθύτους τεύχειν σφαγὰς
κῆρυξ ἀπ' οἴκων ἵκετ' οἰκεῖος Λίχας,
τὸ σὸν φέρων δώρημα, θανάσιμον πέπλον,
ὃν κεῖνος ἐνδύς, ὡς σὺ προυξεφίεσο,
ταυροκτονεῖ μὲν δώδεκ' ἐντελεῖς ἔχων
λείας ἀπαρχὴν βοῦς· ἀτὰρ τὰ πάνθ' ὁμοῦ
ἑκατὸν προσῆγε συμμιγῆ βοσκήματα.
καὶ πρῶτα μὲν δείλαιος ἵλεωι φρενὶ

735 σεσωσμένην codd. 743 δύναιτ' ἂν Suda: δύναιτ' codd. 744 ἀνθρώπου P. Oxy. 1805 i.m. 751 τροπαῖα Dindorf: τρόπαια codd.

κόσμωι τε χαίρων καὶ στολῆι κατηύχετο·
ὅπως δὲ σεμνῶν ὀργίων ἐδαίετο
φλὸξ αἱματηρὰ κἀπὸ πιείρας δρυός,
ἱδρὼς ἀνῄει χρωτί, καὶ προσπτύσσεται
πλευραῖσιν ἀρτίκολλος, ὥστε τέκτονος,
χιτὼν ἅπαν κατ᾿ ἄρθρον· ἦλθε δ᾿ ὀστέων
ὀδαγμὸς ἀντίσπαστος· εἶτα φοινίας
ἐχθρᾶς ἐχίδνης ἰὸς ὧς ἐδαίνυτο.
ἐνταῦθα δὴ ᾿βόησε τὸν δυσδαίμονα
Λίχαν, τὸν οὐδὲν αἴτιον τοῦ σοῦ κακοῦ,
ποίαις ἐνέγκοι τόνδε μηχαναῖς πέπλον·
ὁ δ᾿ οὐδὲν εἰδὼς δύσμορος τὸ σὸν μόνης
δώρημ᾿ ἔλεξεν, ὥσπερ ἦν ἐσταλμένον.
κἀκεῖνος ὡς ἤκουσε καὶ διώδυνος
σπαραγμὸς αὐτοῦ πλευμόνων ἀνθήψατο,
μάρψας ποδός νιν, ἄρθρον ἧι λυγίζεται,
ῥιπτεῖ πρὸς ἀμφίκλυστον ἐκ πόντου πέτραν,
κόμης δὲ λευκὸν μυελὸν ἐκραίνει, μέσου
κρατὸς διασπαρέντος αἵματός θ᾿ ὁμοῦ.
ἅπας δ᾿ ἀνηυφήμησεν οἰμωγῆι λεώς,
τοῦ μὲν νοσοῦντος, τοῦ δὲ διαπεπραγμένου·
κοὐδεὶς ἐτόλμα τἀνδρὸς ἀντίον μολεῖν.
ἐσπᾶτο γὰρ πεδόνδε καὶ μετάρσιος
βοῶν, ἰύζων· ἀμφὶ δ᾿ ἐκτύπουν πέτραι,
Λοκρῶν τ᾿ ὄρειοι πρῶνες Εὐβοίας τ᾿ ἄκραι.
ἐπεὶ δ᾿ ἀπεῖπε, πολλὰ μὲν τάλας χθονὶ
ῥιπτῶν ἑαυτόν, πολλὰ δ᾿ οἰμωγῆι βοῶν,
τὸ δυσπάρευνον λέκτρον ἐνδατούμενος

767 προσπτύσσεται Musgrave: προσπτύσσετο codd. 768 eiecit Dawe 770 ὀδαγμὸς KZoT: ἀδαγμὸς Brunck ex Photio 7.21 φοίνιος Pierson 771 ὦς K, coni. Wakefield: ὡς rell. post hunc uersum lacunam indicauit Dawe 780 ῥίπτει Elmsley 781 κομη P. Oxy. 1805 783 ἀνηυφήμησεν Dindorf: ἀνευφήμησεν pap., Σ Eur. Tro. 573: ἀνευφημήσει Hesychius: ἀνευφώνησεν, ἄνευ φωνῆς ἐν, ἀνεφώνησεν codd. 788 Λοκρῶν τ᾿ Diog. Laert. 10.137: τ᾿ om. codd. ἄκρα Diog. cod. F 790 ριπτῶν P. Oxy. 1805: ῥίπτων codd.

σοῦ τῆς ταλαίνης, καὶ τὸν Οἰνέως γάμον
οἷον κατακτήσαιτο λυμαντὴν βίου,
τότ' ἐκ προσέδρου λιγνύος διάστροφον
ὀφθαλμὸν ἄρας εἶδέ μ' ἐν πολλῶι στρατῶι
δακρυρροοῦντα, καί με προσβλέψας καλεῖ·
'ὦ παῖ, πρόσελθε, μὴ φύγηις τοὐμὸν κακόν,
μηδ' εἴ σε χρὴ θανόντι συνθανεῖν ἐμοί·
ἀλλ' ἆρον ἔξω, καὶ μάλιστα μέν με θὲς
ἐνταῦθ' ὅπου με μή τις ὄψεται βροτῶν·
εἰ δ' οἶκτον ἴσχεις, ἀλλά μ' ἔκ γε τῆσδε γῆς
πόρθμευσον ὡς τάχιστα, μηδ' αὐτοῦ θάνω.'
τοσαῦτ' ἐπισκήψαντος, ἐν μέσωι σκάφει
θέντες σφε πρὸς γῆν τήνδ' ἐκέλσαμεν μόλις
βρυχώμενον σπασμοῖσι· καί νιν αὐτίκα
ἢ ζῶντ' ἐσόψεσθ' ἢ τεθνηκότ' ἀρτίως.
τοιαῦτα, μῆτερ, πατρὶ βουλεύσασ' ἐμῶι
καὶ δρῶσ' ἐλήφθης, ὧν σε ποίνιμος Δίκη
τείσαιτ' Ἐρινύς τ', εἰ θέμις γ' ἐπεύχομαι·
θέμις δ', ἐπεί μοι τὴν θέμιν σὺ προὔβαλες,
πάντων ἄριστον ἄνδρα τῶν ἐπὶ χθονὶ
κτείνασ', ὁποῖον ἄλλον οὐκ ὄψει ποτέ.
ΧΟ. τί σῖγ' ἀφέρπεις; οὐ κάτοισθ' ὁθούνεκα
ξυνηγορεῖς σιγῶσα τῶι κατηγόρωι;
ΥΛ. ἐᾶτ' ἀφέρπειν· οὖρος ὀφθαλμῶν ἐμῶν
αὐτῆι γένοιτ' ἄπωθεν ἑρπούσηι καλός·
ὄγκον γὰρ ἄλλως ὀνόματος τί δεῖ τρέφειν
μητρῶιον, ἥτις μηδὲν ὡς τεκοῦσα δρᾶι;
ἀλλ' ἑρπέτω χαίρουσα· τὴν δὲ τέρψιν ἣν
τὠμῶι δίδωσι πατρί, τήνδ' αὐτὴ λάβοι.

ΧΟ. ἴδ' οἷον, ὦ παῖδες, προσέμειξεν ἄφαρ στρ.α
τοὔπος τὸ θεοπρόπον ἡμῖν

796 καλεῖ H. Stephanus: κάλει codd. 799 με θὲς Wakefield: μέθες codd. 809 Ἐρινύς L: Ἐριννύς rell. (Ἐρινύες K): Ἐρινῦς Dawe, qui post τείσαιτ' interpunxit γ' Wakefield: om. Zg Zo: δ' rell. 816 καλός TΣL: καλῶς rell.

τᾶς παλαιφάτου προνοίας,
ὅ τ' ἔλακεν, ὁπότε τελεόμηνος ἐκφέροι
δωδέκατος ἄροτος, ἀναδοχὰν τελεῖν πόνων
τῶι Διὸς αὐτόπαιδι·
καὶ τάδ' ὀρθῶς
ἔμπεδα κατουρίζει.
  πῶς γὰρ ἂν ὁ μὴ λεύσσων
ἔτι ποτ' ἔτ' ἐπίπονον
  ἔχοι θανὼν λατρείαν;

εἰ γάρ σφε Κενταύρου φονίαι νεφέλαι   ἀντ. α
χρίει δολοποιὸς ἀνάγκα
πλευρά, προστακέντος ἰοῦ
ὃν τέκετο θάνατος, ἔτρεφε δ' αἰόλος δράκων,
πῶς ὅδ' ἂν ἀέλιον ἕτερον ἢ τανῦν ἴδοι,
δεινοτάτωι μὲν ὕδρας
προστετακὼς
φάσματι, μελαγχαίτα τ'
  ἄμμιγά νιν αἰκίζει [Νέσσου θ' ὕπο]
φόνια δολιόμυ-
  θα κέντρ' ἐπιζέσαντα;

ὧν ἅδ' ἁ τλάμων ἄοκνος,   στρ. β
μεγάλαν προσορῶσα δόμοις βλάβαν
νέων ἀίσσουσαν γάμων, τὰ μὲν αὐτὰ
προσέβαλεν, τὰ δ' ἀπ' ἀλλόθρου
γνώμας μολόντ' ὀλεθρίαισι συναλλαγαῖς
ἦ που ὀλοὰ στένει,
ἦ που ἁδινῶν χλωρὰν
τέγγει δακρύων ἄχναν.

833 πλευρά T: πλευρᾶι rell. 834 ἔτρεφε Lobeck: ἔτεκε codd. 836 δεινοτάτωι codd.: δεινοτέρωι Lloyd-Jones 838 Νέσσου θ' ὕπο del. Dindorf 839 φόνια Heath: om. T: φοίνια rell. δολιόμυθα Hermann: δολόμυθα codd. (δουλό- Zo) 841 ἄοκνος Musgrave: ἄοκνον codd. 842 δόμοισι T 843 ἀίσσουσαν Nauck: ἀϊσσόντων codd. αὐτὰ Blaydes (αὐτὴ iam Nauck): οὔτι codd. 844 ἀλλόθρου Erfurdt: ἀλλοθρόου codd. 845 ὀλεθρίαισι T: -ίαις rell.

ἁ δ' ἐρχομένα μοῖρα προφαίνει δολίαν
καὶ μεγάλαν ἄταν.

ἔρρωγεν παγὰ δακρύων· ἀντ.β
κέχυται νόσος, ὢ πόποι, οἷον ⟨–⟩
ἀναρσίων οὔπω ⟨⏑ –⟩ ἀγακλειτὸν
ἐπέμολεν πάθος οἰκτίσαι.
ἰὼ κελαινὰ λόγχα προμάχου δορός,
ἃ τότε θοὰν νύμφαν
ἄγαγες ἀπ' αἰπεινᾶς
τάνδ' Οἰχαλίας αἰχμᾶι.
ἁ δ' ἀμφίπολος Κύπρις ἄναυδος φανερὰ
τῶνδ' ἐφάνη πράκτωρ.

ΧΟ. πότερον ἐγὼ μάταιος, ἢ κλύω τινὸς
οἴκτου δι' οἴκων ἀρτίως ὁρμωμένου;
– τί φημί;
ἠχεῖ τις οὐκ ἄσημον ἀλλὰ δυστυχῆ
κωκυτὸν εἴσω, καί τι καινίζει στέγη.
– ξύνες δὲ
τήνδ' ὡς ἀγηθὴς καὶ συνωφρυωμένη
χωρεῖ πρὸς ἡμᾶς γραῖα σημανοῦσά τι.
ΤΡ. ὦ παῖδες, ὡς ἄρ' ἡμὶν οὐ σμικρῶν κακῶν
ἦρξεν τὸ δῶρον Ἡρακλεῖ τὸ πόμπιμον.
ΧΟ. τί δ', ὦ γεραιά, καινοποιηθὲν λέγεις;
ΤΡ. βέβηκε Δηιάνειρα τὴν πανυστάτην
ὁδῶν ἁπασῶν ἐξ ἀκινήτου ποδός.
ΧΟ. οὐ δή ποθ' ὡς θανοῦσα;
ΤΡ. πάντ' ἀκήκοας.
ΧΟ. τέθνηκεν ἡ τάλαινα;
ΤΡ. δεύτερον κλύεις.

853–4 ⟨ἐξ⟩ ἀναρσίων οὐπώ⟨ποτ' ἄνδρ'⟩ G. H. Müller: post ἀγακλειτὸν add. Ἡρακλέ' T, Ἡρακλέους rell. 855 ἐπέμολεν Wunder: ἐπέμολε T: ἀπέμολε rell. 857 θοὰν codd.: θοᾶι Musgrave 865 et 868 paragr. add. Pearson 869 ἀγηθὴς M. Schmidt: ἀήθης codd.: ἀηδὴς ed. Lond. 1722 870 σημανοῦσα T: σημαίνουσα rell.

ΧΟ. τάλαιν', ὀλεθρία· τίνι τρόπωι θανεῖν σφε φῄς;
ΤΡ. †σχετλιώτατα πρός γε πρᾶξιν†.
ΧΟ. εἰπέ, τῶι μόρωι,
γύναι, ξυντρέχει;
ΤΡ. αὐτὴν διηίστωσε ⟨– ⏒ – ⏑ –⟩
ΧΟ. τίς θυμός, ἢ τίνες νόσοι,
τάνδ' αἰχμᾶι βέλεος κακοῦ
ξυνεῖλε; πῶς ἐμήσατο
πρὸς θανάτωι θάνατον
ἀνύσασα μόνα στονόεντος ἐν τομᾶι σιδάρου;
ἐπεῖδες, ὦ ματαία,
τάνδ' ὕβριν;
ΤΡ. ἐπεῖδον, ὡς δὴ πλησία παραστάτις.
ΧΟ. τίς ἦν; πῶς; φέρ' εἰπέ.
ΤΡ. αὐτὴ πρὸς αὑτῆς χειροποιεῖται τάδε.
ΧΟ. τί φωνεῖς;
ΤΡ. σαφηνῆ.
ΧΟ. ἔτεκ' ἔτεκε μεγάλαν ἁ
νέορτος ἅδε νύμφα
δόμοισι τοῖσδ' Ἐρινύν.

ΤΡ. ἄγαν γε· μᾶλλον δ', εἰ παροῦσα πλησία
ἔλευσσες οἷ' ἔδρασε, κάρτ' ἂν ὤικτισας.
ΧΟ. καὶ ταῦτ' ἔτλη τις χεὶρ γυναικεία κτίσαι;
ΤΡ. δεινῶς γε· πεύσηι δ' ὥστε μαρτυρεῖν ἐμοί.
ἐπεὶ παρῆλθε δωμάτων εἴσω μόνη
καὶ παῖδ' ἐν αὐλαῖς εἶδε κοῖλα δέμνια
στορνύνθ', ὅπως ἄψορρον ἀντώιη πατρί,
κρύψασ' ἑαυτὴν ἔνθα μή τις εἰσίδοι,
βρυχᾶτο μὲν βωμοῖσι προσπίπτουσ' ὅτι

878 ὀλεθρία codd.: ὀλέθρια edd. nonnulli 879 σχετλίωι τὰ Hermann 881 διηίστωσεν ⟨ἀμφήκει ξίφει⟩ Henderson 883 αἰχμᾶι Hermann: αἰχμὰ T, qui τάνδ' ... ξυνεῖλε nutrici tribuit: αἰχμὰν rell. 886 nutrici trib. codd., choro Maas σιδάρου Erfurdt: σιδήρου codd. 887 ὦ ματαία codd.: ὦ μάταια Dawe 888 τάνδ' codd.: τάνδε ⟨τὰν⟩ Blaydes 890 ἦν codd.: ἦνε Page 893 ἔτεκ' ἔτεκε Schroeder: ἔτεκεν ἔτεκε T: ἔτεκεν ἔτεκεν rell. 894 ἁ νέορτος Σ: ἀνέορτος fere codd.

γένοιντ' ἔρημοι, κλαῖε δ' ὀργάνων ὅτου
ψαύσειεν οἷς ἐχρῆτο δειλαία πάρος·
ἄλληι δὲ κἄλληι δωμάτων στρωφωμένη,
εἴ του φίλων βλέψειεν οἰκετῶν δέμας,
ἔκλαιεν ἡ δύστηνος εἰσορωμένη,
αὐτὴ τὸν αὑτῆς δαίμον' ἀνακαλουμένη
καὶ τὰς ἄπαιδας ἐς τὸ λοιπὸν †οὐσίας†.
ἐπεὶ δὲ τῶνδ' ἔληξεν, ἐξαίφνης σφ' ὁρῶ
τὸν Ἡράκλειον θάλαμον εἰσορμωμένην.
κἀγὼ λαθραῖον ὄμμ' ἐπεσκιασμένη
φρούρουν· ὁρῶ δὲ τὴν γυναῖκα δεμνίοις
τοῖς Ἡρακλείοις στρωτὰ βάλλουσαν φάρη.
ὅπως δ' ἐτέλεσε τοῦτ', ἐπενθοροῦσ' ἄνω
καθέζετ' ἐν μέσοισιν εὐνατηρίοις
καὶ δακρύων ῥήξασα θερμὰ νάματα
ἔλεξεν· 'ὦ λέχη τε καὶ νυμφεῖ' ἐμά,
τὸ λοιπὸν ἤδη χαίρεθ', ὡς ἔμ' οὔποτε
δέξεσθ' ἔτ' ἐν κοίταισι ταῖσδ' εὐνάτριαν.'
τοσαῦτα φωνήσασα συντόνωι χερὶ
λύει τὸν αὑτῆς πέπλον, ὧι χρυσήλατος
προύκειτο μαστῶν περονίς, ἐκ δ' ἐλώπισεν
πλευρὰν ἅπασαν ὠλένην τ' εὐώνυμον.
κἀγὼ δρομαία βᾶσ', ὅσονπερ ἔσθενον,
τῶι παιδὶ φράζω τῆς τεχνωμένης τάδε.
κἀν ὧι τὸ κεῖσε δεῦρό τ' ἐξορμώμεθα,
ὁρῶμεν αὐτὴν ἀμφιπλῆγι φασγάνωι
πλευρὰν ὑφ' ἧπαρ καὶ φρένας πεπληγμένην.
ἰδὼν δ' ὁ παῖς ὤιμωξεν· ἔγνω γὰρ τάλας
τοὔργον κατ' ὀργὴν ὡς ἐφάψειεν τόδε,
ὄψ' ἐκδιδαχθεὶς τῶν κατ' οἶκον οὕνεκα
ἄκουσα πρὸς τοῦ θηρὸς ἔρξειεν τάδε.

905 γένοιντ' ἔρημοι Nauck: γένοιτ' (γένετ' Zo) ἐρήμη codd. 911 ἄπαιδας codd.: ἀπάτορας Nauck οὐσίας codd.: ἑστίας Reiske 918 εὐνατηρίοις Dindorf: εὐναστηρίοις codd. 922 εὐνάτριαν Nauck: εὐνήτριαν (-ήστριαν Y) codd.

κἀνταῦθ' ὁ παῖς δύστηνος οὔτ' ὀδυρμάτων
ἐλείπετ' οὐδὲν ἀμφί νιν γοώμενος,
οὔτ' ἀμφιπίπτων στόμασιν, ἀλλὰ πλευρόθεν
πλευρὰν παρεὶς ἔκειτο πόλλ' ἀναστένων,
ὥς νιν ματαίως αἰτίαι βάλοι κακῆι,
κλαίων ὀθούνεχ' εἰς δυοῖν ἔσοιθ' ἅμα
πατρός τ' ἐκείνης τ' ὠρφανισμένος βίον.
  τοιαῦτα τἀνθάδ' ἐστίν· ὥστ' εἴ τις δύο
ἢ κἀπὶ πλείους ἡμέρας λογίζεται,
μάταιός ἐστιν· οὐ γὰρ ἔσθ' ἥ γ' αὔριον
πρὶν εὖ πάθηι τις τὴν παροῦσαν ἡμέραν.

ΧΟ. πότερα πρότερον ἐπιστένω; στρ.α
πότερα μέλεα περαιτέρω;
δύσκριτ' ἔμοιγε δυστάνωι.

τάδε μὲν ἔχομεν ὁρᾶν δόμοις, ἀντ.α
τάδε δὲ μένομεν ἐπ' ἐλπίσιν·
κοινὰ δ' ἔχειν τε καὶ μέλλειν.

εἴθ' ἀνεμόεσσά τις στρ.β
γένοιτ' ἔπουρος ἐστιῶτις αὔρα,
ἥτις μ' ἀποικίσειεν ἐκ τόπων, ὅπως
τὸν Ζηνὸς ἄλκιμον γόνον
μὴ ταρβαλέα θάνοι-
  μι μοῦνον εἰσιδοῦσ' ἄφαρ·
ἐπεὶ ἐν δυσαπαλλάκτοις ὀδύναις
χωρεῖν πρὸ δόμων λέγουσ-
  ιν ἄσπετόν τι θαῦμα.

941 εἰς Nauck: ἐκ codd. 942 βίον Wakefield: βίου codd. 944 κἀπὶ πλείους West: καὶ πλείους τις codd. plurimi et Eustathius 801.1: καὶ πλέους τις T et s.l. AUY: καί τι πλείους Dindorf 947 πότερα πρότερον Dindorf: πότερ' ἂν πρότερα L: πότερα πρότερ' ἂν T: πότερ' ἂν πότερα fere rell. 948 μέλεα Musgrave: τέλεα codd. (τὰ τελευταῖα K) 951 μένομεν rec. et Erfurdt: μέλλομεν codd.: μελόμεν' Hermann ἐπ' codd.: ἔτ' Dawe 956 Ζηνός T: Διὸς rell.

ἀγχοῦ δ' ἄρα κοὐ μακρὰν ἀντ.β
προὔκλαιον, ὀξύφωνος ὡς ἀηδών.
ξένων γὰρ ἐξόμιλος ἥδε τις βάσις.
πᾶι δ' αὖ φορεῖ νιν; ὡς φίλου
προκηδομένα βαρεῖ-
αν ἄψοφον φέρει βάσιν.
αἰαῖ· ὅδ' ἀναύδατος φέρεται.
τί χρή, θανόντα νιν ἤ
καθ' ὕπνον ὄντα κρῖναι;

ΥΛ. ὤμοι ἐγὼ σοῦ,
πάτερ, †ὤμοι ἐγὼ σοῦ† μέλεος.
τί πάθω; τί δὲ μήσομαι; οἴμοι.

ΠΡΕΣΒΥΣ

σίγα, τέκνον, μὴ κινήσηις
ἀγρίαν ὀδύνην πατρὸς ὠμόφρονος·
ζῆι γὰρ προπετής· ἀλλ' ἴσχε δακὼν
στόμα σόν.
ΥΛ. πῶς φῄς, γέρον; ἦ ζῆι;
ΠΡ. οὐ μὴ 'ξεγερεῖς τὸν ὕπνωι κάτοχον,
κἀκκινήσεις κἀναστήσεις
φοιτάδα δεινὴν
νόσον, ὦ τέκνον.
ΥΛ. ἀλλ' ἐπί μοι μελέωι
βάρος ἄπλετον· ἐμμέμονεν φρήν.

ΗΡΑΚΛΗΣ

ὦ Ζεῦ,
ποῖ γᾶς ἥκω; παρὰ τοῖσι βροτῶν
κεῖμαι πεπονημένος ἀλλήκτοις
ὀδύναις; οἴμοι ⟨μοι⟩ ἐγὼ τλάμων·

963 ἀηδών T: ἀηδὼν ξένοι rell. 968 αἰαῖ Erfurdt: αἶ αἶ αἶ αἶ uel αἶ αἶ αἶ αἶ codd. 971 et 972 ὤμοι AZgZoT: ᾤμοι LKUY: οἴμοι Dindorf 978 'ξεγερεῖς Dawes: 'ξεγείρεις L: 'ξεγείρῃς L^1 s.l. rell. 986 οἴμοι μοι Brunck: οἴμοι codd. (ὤμοι ZgT)

ἁ δ' αὖ μιαρὰ βρύκει. φεῦ.
ΠΡ. ἆρ' ἐξήιδησθ' ὅσον ἦν κέρδος
σιγῆι κεύθειν καὶ μὴ σκεδάσαι
τῶιδ' ἀπὸ κρατὸς
βλεφάρων θ' ὕπνον;
ΥΛ. οὐ γὰρ ἔχω πῶς ἂν
στέρξαιμι κακὸν τόδε λεύσσων.
ΗΡ. ὦ Κηναία κρηπὶς βωμῶν,
ἱερῶν οἵαν οἵων ἐπί μοι
μελέωι χάριν ἠνύσω, ὦ Ζεῦ·
οἵαν μ' ἄρ' ἔθου λώβαν, οἵαν·
ἣν μήποτ' ἐγὼ προσιδεῖν ὁ τάλας
ὤφελον ὄσσοις, τόδ' ἀκήλητον
μανίας ἄνθος καταδερχθῆναι.
τίς γὰρ ἀοιδός, τίς ὁ χειροτέχνης
ἰατορίας, ὃς τάνδ' ἄταν
χωρὶς Ζηνὸς κατακηλήσει;
θαῦμ' ἂν πόρρωθεν ἰδοίμαν.

ἒ ἔ, στρ.
⟨– – – ⏑ –⟩
ἐᾶτέ μ' ἐᾶτέ με
δύσμορον εὐνᾶσθαι.
ἐᾶτέ με δύστανον.
πᾶι ⟨πᾶι⟩ μου ψαύεις; ποῖ κλίνεις;
ἀπολεῖς μ' ἀπολεῖς·
ἀνατέτροφας ὅ τι καὶ μύσηι.

987 ἁ δ'] ἡ δ' codd. 988 ἐξήιδησθ' Cobet: ἐξήιδης LAUY: ἐξήδεις KZgZoT: ἐξήιδη σ' Wecklein 994 οἵαν οἵων Martin: οἵαν ἀνθ' οἵων θυμάτων codd. 995 ἤνυσας Wakefield 1001 τάνδ' ἄταν Blaydes: τήνδ' ἄτην codd. 1004 post ἒ ἔ lacunam indicauit Coxon 1005 εὐνᾶσθαι Ellendt: εὐνᾶσαι LT: εὐνάσαι rell. 1006 om. ZgZoT ἐᾶτέ με δύστανον Dain: ἐᾶτέ με δύστανον εὐνᾶσαι (uel εὐνάσαι) codd.: ἐᾶθ' ὕστατον εὐνᾶσθαι Hermann (ὕστατον $L^{\gamma\rho}$ ad 1005) 1007 πᾶι add. Seidler ποῖ fere codd.: ποῖ δὲ T: ποῖ καὶ Wakefield 1009 ἀνατέτροφας Erfurdt: ἀντέτροφας, ἀντέστροφας, ἀνέτροφας codd.

ἧπταί μου, τοτοτοῖ· ἅδ' αὖθ' ἕρπει. πόθεν ἔστ', ὦ
πάντων Ἑλλάνων ἀδικώτατοι ἀνέρες, οὓς δὴ
πολλὰ μὲν ἐν πόντωι, κατά τε δρία πάντα καθαίρων
ὠλεκόμαν ὁ τάλας, καὶ νῦν ἐπὶ τῶιδε νοσοῦντι
οὐ πῦρ, οὐκ ἔγχος τις ὀνήσιμον οὐκ ἐπιτρέψει;

ἒ ἔ,
οὐδ' ἀπαράξαι ⟨μου⟩
κρᾶτα βίου θέλει
⟨– ◡ ◡ –⟩ μολὼν τοῦ στυγεροῦ; φεῦ φεῦ.

ΠΡ. ὦ παῖ τοῦδ' ἀνδρός, τοὔργον τόδε μεῖζον ἀνήκει
ἢ κατ' ἐμὰν ῥώμαν· σὺ δὲ σύλλαβε· †σοί τε γὰρ ὄμμα
ἔμπλεον ἢ δι' ἐμοῦ† σώιζειν.

ΥΛ. ψαύω μὲν ἔγωγε,
λαθίπονον δ' ὀδυνᾶν οὔτ' ἔνδοθεν οὔτε θύραθεν
ἔστι μοι ἐξανύσαι βίοτον· τοιαῦτα νέμει Ζεύς.

ΗΡ. ὦ παῖ, ποῦ ποτ' εἶ; ἀντ.
τᾶιδέ με, τᾶιδέ με
πρόσλαβε κουφίσας.
ἒ ἔ, ἰὼ δαῖμον,
θρώισκει δ' αὖ, θρώισκει δειλαία
διολοῦσ' ἡμᾶς
ἀποτίβατος ἀγρία νόσος.

ἰὼ ἰὼ Παλλάς, τόδε μ' αὖ λωβᾶται. ἰὼ παῖ,
τὸν φύσαντ' οἴκτιρ', ἀνεπίφθονον εἴρυσον ἔγχος,
παῖσον ἐμᾶς ὑπὸ κλῆιδος· ἀκοῦ δ' ἄχος ὧι μ' ἐχόλωσεν

1010 ἅδ'] ἥδ' codd. 1011 οὓς codd.: οἷς Wakefield 1014 ἐπιτρέψει Zo: ἀπο- codd. plurimi: ἀνστρέψει T 1015 μου add. Blaydes 1016 βίου codd.: βίαι Wakefield 1021 ὀδυνᾶν Musgrave: ὀδύναν codd. 1022 βίοτον Musgrave: βιότου codd. 1023 ὦ παῖ Seidler: ὦ παῖ παῖ codd. 1026 ἰὼ rec.: ἰὼ ἰὼ plurimi 1031 ἰὼ ἰὼ Bergk: ἰὼ codd.: ὦ Παλλάς, Παλλάς Dindorf 1033 φύσαντ' codd.: φύτορ' Dindorf οἴκτειρ' Froehlich: οἰκτείρας codd.

σὰ μάτηρ ἄθεος, τὰν ὧδ' ἐπίδοιμι πεσοῦσαν
αὔτως, ὧδ' αὔτως, ὥς μ' ὤλεσεν. ὦ γλυκὺς Ἅιδας,

ὦ Διὸς αὐθαίμων,
εὔνασον εὔνασόν μ'
ὠκυπέται μόρωι τὸν μέλεον φθίσας.

ΧΟ. κλύουσ' ἔφριξα τάσδε συμφοράς, φίλαι,
ἄνακτος, οἵαις οἷος ὢν ἐλαύνεται.
ΗΡ. ὦ πολλὰ δὴ καὶ θερμὰ κοὐ λόγωι κακὰ
καὶ χερσὶ καὶ νώτοισι μοχθήσας ἐγώ·
κοὔπω τοιοῦτον οὔτ' ἄκοιτις ἡ Διὸς
προύθηκεν οὔθ' ὁ στυγνὸς Εὐρυσθεὺς ἐμοὶ
οἷον τόδ' ἡ δολῶπις Οἰνέως κόρη
καθῆψεν ὤμοις τοῖς ἐμοῖς Ἐρινύων
ὑφαντὸν ἀμφίβληστρον, ὧι διόλλυμαι.
πλευραῖσι γὰρ προσμαχθὲν ἐκ μὲν ἐσχάτας
βέβρωκε σάρκας, πλεύμονός τ' ἀρτηρίας
ῥοφεῖ ξυνοικοῦν· ἐκ δὲ χλωρὸν αἷμά μου
πέπωκεν ἤδη, καὶ διέφθαρμαι δέμας
τὸ πᾶν ἀφράστωι τῆιδε χειρωθεὶς πέδηι.
κοὐ ταῦτα λόγχη πεδιάς, οὔθ' ὁ γηγενὴς
στρατὸς Γιγάντων, οὔτε θήρειος βία,
οὔθ' Ἑλλάς, οὔτ' ἄγλωσσος, οὔθ' ὅσην ἐγὼ
γαῖαν καθαίρων ἱκόμην ἔδρασέ πω·
γυνὴ δὲ θῆλυς οὖσα κἄνανδρος φύσιν
μόνη με δὴ καθεῖλε, φασγάνου δίχα.
ὦ παῖ, γενοῦ μοι παῖς ἐτήτυμος γεγώς,
καὶ μὴ τὸ μητρὸς ὄνομα πρεσβεύσηις πλέον.
δός μοι χεροῖν σαῖν αὐτὸς ἐξ οἴκου λαβὼν

1037 τὰν Seidler: ἂν codd. 1040 αὔτως ὧδ' αὔτως codd. 1040–1 ὦ γλυκὺς Ἅιδας | ὦ Διὸς αὐθαίμων Seidler: ὦ Διὸς αὐθαίμων | ὦ γλυκὺς Ἅιδας (uel Ἀΐδας) codd. 1042 εὔνασον εὔνασόν μ' Erfurdt: εὔνασον εὔνασον Γ: εὐνασόν μ' εὔνασον rell. 1046 κοὐ Bothe: καὶ codd. 1060 ὅσην codd.: ὅσων Blaydes 1062 κἄνανδρος Jackson: κοὐκ ἀνδρὸς codd.

ἐς χεῖρα τὴν τεκοῦσαν, ὡς εἰδῶ σάφα
εἰ τοὐμὸν ἀλγεῖς μᾶλλον ἢ κείνης, ὁρῶν
λωβητὸν εἶδος ἐν δίκηι κακούμενον.
ἴθ', ὦ τέκνον, τόλμησον, οἴκτιρόν τέ με
πολλοῖσιν οἰκτρόν, ὅστις ὥστε παρθένος
βέβρυχα κλαίων· καὶ τόδ' οὐδ' ἂν εἷς ποτε
τόνδ' ἄνδρα φαίη πρόσθ' ἰδεῖν δεδρακότα,
ἀλλ' ἀστένακτος αἰὲν ἑσπόμην κακοῖς·
νῦν δ' ἐκ τοιούτου θῆλυς ηὕρημαι τάλας.
καὶ νῦν προσελθὼν στῆθι πλησίον πατρός,
σκέψαι δ' ὁποίας ταῦτα συμφορᾶς ὕπο
πέπονθα· δείξω γὰρ τάδ' ἐκ καλυμμάτων·
ἰδού, θεᾶσθε πάντες ἄθλιον δέμας,
ὁρᾶτε τὸν δύστηνον, ὡς οἰκτρῶς ἔχω.
αἰαῖ, ὦ τάλας, αἰαῖ,
ἔθαλψέ μ' ἄτης σπασμὸς ἀρτίως ὅδ' αὖ·
διῆιξε πλευρῶν, οὐδ' ἀγύμναστόν μ' ἐᾶν
ἔοικεν ἡ τάλαινα διάβορος νόσος.
ὦναξ Ἀίδη, δέξαι μ',
ὦ Διὸς ἀκτίς, παῖσον·
ἔνσεισον, ὦναξ, ἐγκατάσκηψον βέλος,
πάτερ, κεραυνοῦ. δαίνυται γὰρ αὖ πάλιν,
ἤνθηκεν, ἐξώρμηκεν. ὦ χέρες, χέρες,
ὦ νῶτα καὶ στέρν', ὦ φίλοι βραχίονες,
ὑμεῖς ἐκεῖνοι δὴ καθέσταθ' οἵ ποτε
Νεμέας ἔνοικον, βουκόλων ἀλάστορα,
λέοντ', ἄπλατον θρέμμα κἀπροσήγορον,
βίαι κατειργάσασθε, Λερναίαν θ' ὕδραν,
διφυᾶ τ' ἄμεικτον ἱπποβάμονα στρατὸν
θηρῶν, ὑβριστήν, ἄνομον, ὑπέροχον βίαν,

1070 οἴκτειρον codd. 1074 ἑσπόμην codd.: εἰπόμην Σ ad Ai. 318 1075 ηὕρημαι Dindorf: εὕρημαι codd. 1082 ἔθαλψέ μ' uult K, coni. Hermann: ἔθαλψεν rell. 1091 ἐκεῖνοι codd. plerique et ΣL: δε κεῖνοι L: δέ κεῖνοι K 1095 διφυᾶ Dindorf: διφυῆ codd. ἄμικτον codd. 1096 ὑπέροχον Bentley: ὑπείροχον codd.

Ἐρυμάνθιόν τε θῆρα, τόν θ' ὑπὸ χθονὸς
Ἅιδου τρίκρανον σκύλακ', ἀπρόσμαχον τέρας,
δεινῆς Ἐχίδνης θρέμμα, τόν τε χρυσέων
δράκοντα μήλων φύλακ' ἐπ' ἐσχάτοις τόποις·
ἄλλων τε μόχθων μυρίων ἐγευσάμην,
κοὐδεὶς τροπαῖ' ἔστησε τῶν ἐμῶν χερῶν.
νῦν δ' ὧδ' ἄναρθρος καὶ κατερρακωμένος
τυφλῆς ὑπ' ἄτης ἐκπεπόρθημαι τάλας,
ὁ τῆς ἀρίστης μητρὸς ὠνομασμένος,
ὁ τοῦ κατ' ἄστρα Ζηνὸς αὐδηθεὶς γόνος.
ἀλλ' εὖ γέ τοι τόδ' ἴστε, κἂν τὸ μηδὲν ὦ,
κἂν μηδὲν ἕρπω, τήν γε δράσασαν τάδε
χειρώσομαι κἀκ τῶνδε· προσμόλοι μόνον,
ἵν' ἐκδιδαχθῇ πᾶσιν ἀγγέλλειν ὅτι
καὶ ζῶν κακούς γε καὶ θανὼν ἐτεισάμην.
ΧΟ. ὦ τλῆμον Ἑλλάς, πένθος οἷον εἰσορῶ
ἕξουσαν ἀνδρὸς τοῦδέ γ' εἰ σφαλήσεται.
ΥΛ. ἐπεὶ παρέσχες ἀντιφωνῆσαι, πάτερ,
σιγὴν παρασχών, κλῦθί μου νοσῶν ὅμως·
αἰτήσομαι γάρ σ' ὧν δίκαια τυγχάνειν.
δός μοι σεαυτόν, μὴ τοσοῦτον ὡς δάκνηι
θυμῶι δύσοργος· οὐ γὰρ ἂν γνοίης ἐν οἷς
χαίρειν προθυμῆι κἀν ὅτοις ἀλγεῖς μάτην.
ΗΡ. εἰπὼν ὃ χρήιζεις λῆξον· ὡς ἐγὼ νοσῶν
οὐδὲν ξυνίημ' ὧν σὺ ποικίλλεις πάλαι.
ΥΛ. τῆς μητρὸς ἥκω τῆς ἐμῆς φράσων ἐν οἷς
νῦν ἐστιν οἷς θ' ἥμαρτεν οὐχ ἑκουσία.
ΗΡ. ὦ παγκάκιστε, καὶ παρεμνήσω γὰρ αὖ
τῆς πατροφόντου μητρός, ὡς κλύειν ἐμέ;
ΥΛ. ἔχει γὰρ οὕτως ὥστε μὴ σιγᾶν πρέπειν.
ΗΡ. οὐ δῆτα, τοῖς γε πρόσθεν ἡμαρτημένοις.
ΥΛ. ἀλλ' οὐδὲ μὲν δὴ τοῖς γ' ἐφ' ἡμέραν ἐρεῖς.
ΗΡ. λέγ', εὐλαβοῦ δὲ μὴ φανῆις κακὸς γεγώς.
ΥΛ. λέγω· τέθνηκεν ἀρτίως νεοσφαγής.
ΗΡ. πρὸς τοῦ; τέρας τοι διὰ κακῶν ἐθέσπισας.

ΥΛ. αὐτὴ πρὸς αὑτῆς, οὐδενὸς πρὸς ἐκτόπου.
ΗΡ. οἴμοι· πρὶν ὡς χρῆν σφ' ἐξ ἐμῆς θανεῖν χερός;
ΥΛ. κἂν σοῦ στραφείη θυμός, εἰ τὸ πᾶν μάθοις.
ΗΡ. δεινοῦ λόγου κατῆρξας· εἰπὲ δ' ἧι νοεῖς.
ΥΛ. ἅπαν τὸ χρῆμ' ἥμαρτε χρηστὰ μωμένη.
ΗΡ. χρήστ', ὦ κάκιστε, πατέρα σὸν κτείνασα δρᾶι;
ΥΛ. στέργημα γὰρ δοκοῦσα προσβαλεῖν σέθεν
ἀπήμπλαχ', ὡς προσεῖδε τοὺς ἔνδον γάμους.
ΗΡ. καὶ τίς τοσοῦτος φαρμακεὺς Τραχινίων;
ΥΛ. Νέσσος πάλαι Κένταυρος ἐξέπεισέ νιν
τοιῶιδε φίλτρωι τὸν σὸν ἐκμῆναι πόθον.
ΗΡ. ἰοὺ ἰοὺ δύστηνος, οἴχομαι τάλας·
ὄλωλ' ὄλωλα, φέγγος οὐκέτ' ἐστί μοι.
οἴμοι, φρονῶ δὴ ξυμφορᾶς ἵν' ἕσταμεν.
ἴθ', ὦ τέκνον· πατὴρ γὰρ οὐκέτ' ἐστί σοι·
κάλει τὸ πᾶν μοι σπέρμα σῶν ὁμαιμόνων,
κάλει δὲ τὴν τάλαιναν Ἀλκμήνην, Διὸς
μάτην ἄκοιτιν, ὡς τελευταίαν ἐμοῦ
φήμην πύθησθε θεσφάτων ὅσ' οἶδ' ἐγώ.
ΥΛ. ἀλλ' οὔτε μήτηρ ἐνθάδ', ἀλλ' ἐπακτίαι
Τίρυνθι συμβέβηκεν ὥστ' ἔχειν ἕδραν,
παίδων δὲ τοὺς μὲν ξυλλαβοῦσ' αὐτὴ τρέφει,
τοὺς δ' ἂν τὸ Θήβης ἄστυ ναίοντας μάθοις·
ἡμεῖς δ' ὅσοι πάρεσμεν, εἴ τι χρή, πάτερ,
πράσσειν, κλύοντες ἐξυπηρετήσομεν.
ΗΡ. σὺ δ' οὖν ἄκουε τοὔργον· ἐξήκεις δ' ἵνα
φανεῖς ὁποῖος ὢν ἀνὴρ ἐμὸς καλῆι.
ἐμοὶ γὰρ ἦν πρόφαντον ἐκ πατρὸς πάλαι
πρὸς τῶν πνεόντων μηδενὸς θανεῖν ποτε,

1134 σοῦ Schaefer: σου codd. 1136 sunt qui post χρῆμ' interpungere malint μωμένη K et P. Oxy. 1805: μνωμένη rell. 1150 ὅσ' codd. (ὅσσ' LK): θ' ὅσ' Dawe 1153 δὲ codd.: τε Reiske 1156 πράσσειν Brunck: πράττειν codd. 1160 πρὸς τῶν πνεόντων codd.: τῶν ἐμπνεόντων Erfurdt θανεῖν ποτε Musgrave: θανεῖν ὕπο codd.: με δεῖν θανεῖν Dawe

ἀλλ' ὅστις Ἅιδου φθίμενος οἰκήτωρ πέλοι.
ὅδ' οὖν ὁ θὴρ Κένταυρος, ὡς τὸ θεῖον ἦν
πρόφαντον, οὕτω ζῶντά μ' ἔκτεινεν θανών.
φανῶ δ' ἐγὼ τούτοισι συμβαίνοντ' ἴσα
μαντεῖα καινά, τοῖς πάλαι ξυνήγορα,
ἃ τῶν ὀρείων καὶ χαμαικοιτῶν ἐγὼ
Σελλῶν ἐσελθὼν ἄλσος εἰσεγραψάμην
πρὸς τῆς πατρῴας καὶ πολυγλώσσου δρυός,
ἥ μοι χρόνωι τῶι ζῶντι καὶ παρόντι νῦν
ἔφασκε μόχθων τῶν ἐφεστώτων ἐμοὶ
λύσιν τελεῖσθαι· κἀδόκουν πράξειν καλῶς·
τὸ δ' ἦν ἄρ' οὐδὲν ἄλλο πλὴν θανεῖν ἐμέ.
τοῖς γὰρ θανοῦσι μόχθος οὐ προσγίγνεται.
ταῦτ' οὖν ἐπειδὴ λαμπρὰ συμβαίνει, τέκνον,
δεῖ σ' αὖ γενέσθαι τῶιδε τἀνδρὶ σύμμαχον
καὶ μὴ 'πιμεῖναι τοὐμὸν ὀξῦναι στόμα,
ἀλλ' αὐτὸν εἰκαθόντα συμπράσσειν, νόμον
κάλλιστον ἐξευρόντα πειθαρχεῖν πατρί.
ΥΛ. ἀλλ', ὦ πάτερ, ταρβῶ μὲν εἰς λόγου στάσιν
τοιάνδ' ἐπελθών, πείσομαι δ' ἅ σοι δοκεῖ.
ΗΡ. ἔμβαλλε χεῖρα δεξιὰν πρώτιστά μοι.
ΥΛ. ὡς πρὸς τί πίστιν τήνδ' ἄγαν ἐπιστρέφεις;
ΗΡ. οὐ θᾶσσον οἴσεις, μηδ' ἀπιστήσεις ἐμοί;
ΥΛ. ἰδού, προτείνω, κοὐδὲν ἀντειρήσεται.
ΗΡ. ὄμνυ Διός νυν τοῦ με φύσαντος κάρα.
ΥΛ. ἦ μὴν τί δράσειν; καὶ τόδ' ἐξειρήσεται;
ΗΡ. ἦ μὴν ἐμοὶ τὸ λεχθὲν ἔργον ἐκτελεῖν.
ΥΛ. ὄμνυμ' ἔγωγε, Ζῆν' ἔχων ἐπώμοτον.
ΗΡ. εἰ δ' ἐκτὸς ἔλθοις, πημονὰς εὔχου λαβεῖν.
ΥΛ. οὐ μὴ λάβω· δράσω γάρ· εὔχομαι δ' ὅμως.
ΗΡ. οἶσθ' οὖν τὸν Οἴτης Ζηνὸς ὕψιστον πάγον;
ΥΛ. οἶδ', ὡς θυτήρ γε πολλὰ δὴ σταθεὶς ἄνω.
ΗΡ. ἐνταῦθά νυν χρὴ τοὐμὸν ἐξάραντά σε

1167 ἐξεγραψάμην Elmsley, Dobree 1191 ὑψίστου Wakefield

σῶμ' αὐτόχειρα, καὶ ξὺν οἷς χρήιζεις φίλων,
πολλὴν μὲν ὕλην τῆς βαθυρρίζου δρυὸς
κείραντα, πολλὸν δ' ἄρσεν' ἐκτεμόνθ' ὁμοῦ
ἄγριον ἔλαιον, σῶμα τοὐμὸν ἐμβαλεῖν,
καὶ πευκίνης λαβόντα λαμπάδος σέλας
πρῆσαι. γόου δὲ μηδὲν εἰσίτω δάκρυ,
ἀλλ' ἀστένακτος κἀδάκρυτος, εἴπερ εἶ
τοῦδ' ἀνδρός, ἔρξον· εἰ δὲ μή, μενῶ σ' ἐγὼ
καὶ νέρθεν ὢν ἀραῖος εἰσαεὶ βαρύς.
ΥΛ. οἴμοι, πάτερ, τί εἶπας; οἷά μ' εἴργασαι.
ΗΡ. ὁποῖα δραστέ' ἐστίν· εἰ δὲ μή, πατρὸς
ἄλλου γενοῦ του, μηδ' ἐμός κληθῇς ἔτι.
ΥΛ. οἴμοι μάλ' αὖθις, οἷά μ' ἐκκαλῆι, πάτερ,
φονέα γενέσθαι καὶ παλαμναῖον σέθεν.
ΗΡ. οὐ δῆτ' ἔγωγ', ἀλλ' ὧν ἔχω παιώνιον
καὶ μοῦνον ἰατῆρα τῶν ἐμῶν κακῶν.
ΥΛ. καὶ πῶς ὑπαίθων σῶμ' ἂν ἰώιμην τὸ σόν;
ΗΡ. ἀλλ' εἰ φοβῆι πρὸς τοῦτο, τἄλλα γ' ἔργασαι.
ΥΛ. φορᾶς γέ τοι φθόνησις οὐ γενήσεται.
ΗΡ. ἦ καὶ πυρᾶς πλήρωμα τῆς εἰρημένης;
ΥΛ. ὅσον γ' ἂν αὐτὸς μὴ ποτιψαύων χεροῖν·
τὰ δ' ἄλλα πράξω, κοὐ καμῆι τοὐμὸν μέρος.
ΗΡ. ἀλλ' ἀρκέσει καὶ ταῦτα· πρόσνειμαι δέ μοι
χάριν βραχεῖαν πρὸς μακροῖς ἄλλοις διδούς.
ΥΛ. εἰ καὶ μακρὰ κάρτ' ἐστίν, ἐργασθήσεται.
ΗΡ. τὴν Εὐρυτείαν οἶσθα δῆτα παρθένον;
ΥΛ. Ἰόλην ἔλεξας, ὥς γ' ἐπεικάζειν ἐμέ.
ΗΡ. ἔγνως. τοσοῦτον δή σ' ἐπισκήπτω, τέκνον·
ταύτην, ἐμοῦ θανόντος, εἴπερ εὐσεβεῖν
βούλει, πατρώιων ὁρκίων μεμνημένος,
προσθοῦ δάμαρτα, μηδ' ἀπιστήσηις πατρί·
μηδ' ἄλλος ἀνδρῶν τοῖς ἐμοῖς πλευροῖς ὁμοῦ

1208 ὢν codd.: ὡς σ' Winnington-Ingram, Page: ὡς Hermann 1220 ὥς γ' Schaefer: ὥστ' codd. 1224 προσθοῦ Dindorf: πρόσθου codd.

κλιθεῖσαν αὑτὴν ἀντὶ σοῦ λάβηι ποτέ,
ἀλλ' αὐτός, ὦ παῖ, τοῦτο κήδευσον λέχος.
πείθου· τὸ γάρ τοι μεγάλα πιστεύσαντ' ἐμοὶ
σμικροῖς ἀπιστεῖν τὴν πάρος συγχεῖ χάριν.
ΥΛ. οἴμοι. τὸ μὲν νοσοῦντι θυμοῦσθαι κακόν,
τὸ δ' ὧδ' ὁρᾶν φρονοῦντα τίς ποτ' ἂν φέροι;
ΗΡ. ὡς ἐργασείων οὐδὲν ὧν λέγω θροεῖς.
ΥΛ. τίς γάρ ποθ', ἥ μοι μητρὶ μὲν θανεῖν μόνη
μεταίτιος, σοί τ' αὖθις ὡς ἔχεις ἔχειν,
τίς ταῦτ' ἄν, ὅστις μὴ 'ξ ἀλαστόρων νοσοῖ,
ἕλοιτο; κρεῖσσον κἀμέ γ', ὦ πάτερ, θανεῖν
ἢ τοῖσιν ἐχθίστοισι συνναίειν ὁμοῦ.
ΗΡ. ἁνὴρ ὅδ' ὡς ἔοικεν οὐ νεμεῖν ἐμοὶ
φθίνοντι μοῖραν. ἀλλά τοι θεῶν ἀρὰ
μενεῖ σ' ἀπιστήσαντα τοῖς ἐμοῖς λόγοις.
ΥΛ. οἴμοι· τάχ', ὡς ἔοικας, ὡς νοσεῖς φράσεις.
ΗΡ. σὺ γάρ μ' ἀπ' εὐνασθέντος ἐκκινεῖς κακοῦ.
ΥΛ. δείλαιος, ὡς ἐς πολλὰ τἀπορεῖν ἔχω.
ΗΡ. οὐ γὰρ δικαιοῖς τοῦ φυτεύσαντος κλύειν.
ΥΛ. ἀλλ' ἐκδιδαχθῶ δῆτα δυσσεβεῖν, πάτερ;
ΗΡ. οὐ δυσσέβεια, τοὐμὸν εἰ τέρψεις κέαρ.
ΥΛ. πράσσειν ἄνωγας οὖν με πανδίκως τάδε;
ΗΡ. ἔγωγε· τούτων μάρτυρας καλῶ θεούς.
ΥΛ. τοιγὰρ ποήσω κοὐκ ἀπώσομαι, τὸ σὸν
θεοῖσι δεικνὺς ἔργον. οὐ γὰρ ἄν ποτε
κακὸς φανείην σοί γε πιστεύσας, πάτερ.
ΗΡ. καλῶς τελευτᾶις, κἀπὶ τοῖσδε τὴν χάριν
ταχεῖαν, ὦ παῖ, πρόσθες, ὡς πρὶν ἐμπεσεῖν
σπαραγμὸν ἤ τιν' οἶστρον, ἐς πυράν με θῆις.
ἄγ', ἐγκονεῖτ', αἴρεσθε· παῦλά τοι κακῶν
αὕτη, τελευτὴ τοῦδε τἀνδρὸς ὑστάτη.

1226 λάβηι Elmsley: λάβοι codd. 1228 πιθοῦ Brunck 1230 νοσοῦντα Wakefield 1231 ὧδε δρᾶν Groddeck 1234 σοὶ δ' Schaefer 1238 ἀνὴρ Hermann νεμεῖν Brunck: νέμειν codd. 1249 post τὸ σὸν interpungit T, probat Dawe

ΥΛ. ἀλλ' οὐδὲν εἴργει σοι τελειοῦσθαι τάδε,
ἐπεὶ κελεύεις κἀξαναγκάζεις, πάτερ.

ΗΡ. ἄγε νυν, πρὶν τήνδ' ἀνακινῆσαι
νόσον, ὦ ψυχὴ σκληρά, χάλυβος
λιθοκόλλητον στόμιον παρέχουσ',
ἀνάπαυε βοήν, ὡς ἐπίχαρτον
τελέουσ' ἀεκούσιον ἔργον.
ΥΛ. αἴρετ', ὀπαδοί, μεγάλην μὲν ἐμοὶ
τούτων θέμενοι συγγνωμοσύνην,
μεγάλην δὲ θεῶν ἀγνωμοσύνην
εἰδότες ἔργων τῶν πρασσομένων,
οἳ φύσαντες καὶ κληιζόμενοι
πατέρες τοιαῦτ' ἐφορῶσι πάθη.
τὰ μὲν οὖν μέλλοντ' οὐδεὶς ἐφορᾶι,
τὰ δὲ νῦν ἑστῶτ' οἰκτρὰ μὲν ἡμῖν,
αἰσχρὰ δ' ἐκείνοις,
χαλεπώτατα δ' οὖν ἀνδρῶν πάντων
τῶι τήνδ' ἄτην ὑπέχοντι.

ΧΟ. λείπου μηδὲ σύ, παρθέν', ἐπ' οἴκων,
μεγάλους μὲν ἰδοῦσα νέους θανάτους,
πολλὰ δὲ πήματα ⟨καὶ⟩ καινοπαθῆ·
κοὐδὲν τούτων ὅ τι μὴ Ζεύς.

1257 σοι Blaydes: σοί codd. 1259 ἀνακινῆσαι codd.: ἀνακινεῖσθαι Blaydes 1260 σκληροῦ Nauck 1263 τελέουσ' Billerbeck: τελέως codd. 1270 ἀφορᾶι Wakefield 1275–8 choro trib. K, Hyllo continuant L[1]ZgT, aut choro aut Hyllo trib. L[2] rell. 1275 ἐπ' T et ΣL[γρ]: ἀπ' rell.: ἔτ' Vauvilliers οἴκων codd.: οἴκτων Wakefield 1277 καὶ add. Bentley καινοπαθῆ L s.l. rell.: καινοπαγῆ LΛ et s.l. AUYT

COMMENTARY

1–93 Prologue

The scene. In front of the house at Trachis where Deianira and her family are living in exile, cf. 36–48, 1147–56nn. D. and (probably) the Nurse are seen on stage.

1–48 *Deianira's opening speech.* Unlike the other extant plays of Soph., *Trach.* opens with a long speech which has the effect of a soliloquy. Although it becomes clear at 49 that the Nurse is on stage and has been listening to her words, D. shows no awareness of the Nurse's presence until she hears her speak. Superficially this introductory *rhesis* looks Euripidean; but its function turns out to be very different from that of the summarizing monologues which form the prologues of e.g. *Helen* and *Phoenissae* (see 6–35, 15–17nn.).

1 **λόγος ... ἀρχαῖος**: a saying popularly ascribed to Solon (cf. Hdt. 1.32), but not surprising in the mouth of a character of the heroic age; 'call no man happy till he is dead' is one of the great Greek commonplaces; cf. Aesch. *Ag.* 928–9; *O.T.* 1528ff. with Jebb's note; Simonides 16 (= *PMG* 521). This notion of the mutability of human fortune is fundamental to the understanding of *Trach.* (cf. Introduction 2–3); it gains special dramatic significance from its introduction at the opening of the play.

λόγος ... ἀνθρώπων: the genitive is displaced from its normal position in order to give prominence to ἀρχαῖος: what is stressed is the age-old authority of the saying. The addition of ἀνθρώπων makes it clear that the λόγος is a common, proverbial one, cf. Pindar, *Nem.* 9.6 ἔστι δέ τις λόγος ἀνθρώπων.

ἀρχαῖος has adverbial force and must be taken closely with φανείς: 'put forth long ago', cf. 11 ἐναργής with φοιτῶν.

2–3 Lit. 'that you cannot thoroughly understand the life of mortals, until a man dies, whether he has had a good or a bad one'. The basic meaning of αἰών is 'lifetime' (cf. Fraenkel on Aesch. *Ag.* 140), here almost 'fortune', 'destined quality of life'; cf. 34.

οὐκ ἂν ... ἐκμάθοις: this (potential optative with ἄν) is the normal Greek way of expressing the idea of possibility; the translation 'can'

'could' or 'might' is often better than 'would' in such instances, cf. 22 (Goodwin 236). For the theme of knowledge cf. 143n.

αἰῶν' ... οὔτ' εἰ χρηστὸς οὔτ' εἴ τωι κακός: for the construction, in which the subject of the subordinate clause is anticipated in the main clause (as in 'I know thee who thou art'), cf. *Phil.* 444 τοῦτον οἶσθ' εἰ ζῶν κυρεῖ; with Jebb's note.

τωι is to be understood with χρηστός as well as with κακός by 'economy' (*Versparung*, cf. G. Kiefner, *Die Versparung* (Wiesbaden 1964)). The term is used when a word which is required in each of two clauses is included in one and has to be understood in the other, cf. Aesch. *Ag.* 532 Πάρις γὰρ οὔτε συντελὴς πόλις (for οὔτε Πάρις κτλ.). The same pattern occurs with τις at 1254 and *Ant.* 257; cf. [Aesch.] *P.V.* 21 and Fraenkel on Aesch. *Ag.* 55–6.

4–5 **ἐγὼ δὲ τὸν ἐμόν**: D. contrasts the general maxim (λόγος μέν) with her own case: she knows thoroughly (ἔξοιδ', cf. 2 ἐκμάθοις) already that her own lot is 'unfortunate and heavy' even before she comes to the end of her life. This rebuttal or qualification of a general maxim (*refutatio sententiae*, cf. Longo on 1ff.) is a rhetorical figure whose emotive effect in oratory is discussed by Aristotle (*Rhet.* 1395a 20); for its use in poetry cf. Simonides 37 (= *PMG* 542) 11ff., and Aesch. *Ag.* 750ff. Its force comes from the fact that the speaker's own experience or observation is contrasted favourably with the wisdom of ages and thereby gains some of the authority of the proverbial saying.

An ominous note is struck by D.'s mention of death (her own death) in the play's opening sentence.

6–35 *Deianira's history*. This part of D.'s speech could have been reduced to a very few words if its function had been one of simple exposition. Instead, she is given a long account which falls into three sections of detailed description: first (6–17) the strange courtship she had to endure when she was still a girl living at home at Pleuron; next (18–27) the fight between her rival suitors; thirdly (27–35) the course of her married life down to the present time. The emphasis throughout is on D.'s fear and loneliness, cf. 7–8, 10–14, 15, 22–4, 28–30nn.

6 **ἥτις**: the indefinite relative pronoun referring to a definite person, meaning 'one who', often with an explanatory function like *quippe qui*, cf. 929.

μέν: the so-called μὲν *solitarium* (Denniston 380–1). Editors have detected the contrasting thought at 18, or 27, but logically it is easiest to see the whole of 6–35 (D.'s past troubles) contrasted with 36–48 (her present anxiety).

δόμοισιν: always plural in Soph. (except for *O.C.* 1564 Στύγιον δόμον).

Οἰνέως: best known in myth as father of Meleager (*Il.* 9.529ff.) and Tydeus (*Il.* 5.813).

7–8 Pleuron was one of the chief towns in Aetolia, linked with Calydon in Homer (*Il.* 13.217; 14.116). Oeneus is no doubt to be thought of as lord of both places (normally his associations are with Calydon, but Phrynichus' play *The Pleuronian Women* dealt with the story of his wife Althaea and their son Meleager, Paus. 10.31.4).

νυμφείων ὄκνον: two of the play's major themes, marriage and fear, are introduced here, cf. 15n. Dawe (*Studies* III 40–1) defends the ancient variant ὄτλον (cf. Aesch. *Sept.* 18 παιδείας ὄτλον, the only other occurrence of the word). But 'trouble in marriage' is less appropriate in the context of courtship than 'fear about marriage', and there is nothing artificial in D.'s comparison of her own fear with that of other women. All young girls might be expected to feel some apprehension at the prospect of marriage, but D.'s was extraordinary, since she had an extraordinary suitor.

ἄλγιστον ... εἴ τις 'I felt the worst fear, if any Aetolian woman (did)', i.e. more fear than any other, a natural but not wholly logical use of the superlative. Cf. Eur. *Andr.* 6 νῦν δ', εἴ τις ἄλλη, δυστυχεστάτη γυνή.

9 μνηστὴρ ... ἦν μοι ποταμός: Greek can say this without absurdity because ποταμός connotes both river and river god. Achelous was the most distinguished of the river gods, with a Panhellenic cult. His river, the largest in Greece (the modern Aspropotamo), flows south from the Pindus to the Ionian Sea.

10–14 The three shapes of Achelous, bull, serpent, and creature part-man, part-bull or ox, are all associated with him in art. See H. P. Isler, *Acheloos, eine Monographie* (Bern 1970). On vases illustrating the fight between Achelous and Heracles the bull always has a man's face and beard (cf. Isler 67, pl. III, and 68, pl. IV = Beazley *ABV* 69.1). For the snake, a rarity, cf. Isler 84 = Beazley *ARV* 54.5 and J. Boardman, *Athenian red figure vases, the archaic period* (London 1975) 227, pl. 54. This

shows a Triton-like figure with human head and arms and a snake's body. The head has an animal ear and a horn growing out of its brow. The mixed creature is a kind of centaur, with human torso and arms and the face and beard of a man, but a bull's forehead, ears and horn, and animal legs (cf. 12–14n. on βούπρωιρος; Isler 74, pl. v = Beazley *ABV* 370.124, and 79, pl. ix = Beazley *ABV* 607). The effect of these details here is to emphasize the terrifying, monstrous nature of Achelous' wooing.

10 μ' … ἐξῄτει 'asked my father for my hand in marriage'.

11 ἐναργής 'in visible form', the *vox propria* for gods manifesting themselves to mortals.

ἄλλοτ' is to be understood with ἐναργὴς ταῦρος from the following clause, cf. 2–3n. (on τωι).

αἰόλος: there is no exact English equivalent: the word means 'shimmering', 'quick-moving', 'glittering', suggesting both the movement of the snake and the effect of light on its scales. Cf. 94 αἰόλα νύξ.

12–14 It is quite likely that what is envisaged here is not a human figure with bull's head, or bull's horns and ears (for Achelous in this guise cf. Isler 326a, a coin from Metapontum = Kraay and Hirmer 230), but the centaur-like form common in Attic black-figure scenes of the fight between Achelous and Heracles (cf. above on 10–14). The MSS read ἀνδρείωι τύπωι | βούκρανος, 'in man's shape, with the head (or skull) of an ox'. The text of Strabo (10.458) in a passage discussing the transformations of Achelous, offers ἀνδρείωι κύτει | βούπρωιρος, 'with a man's torso, ox-fronted (or ox-faced)'. Perhaps one should not try to draw fine distinctions between these epithets, bearing in mind that Empedocles (61D) has βουγενῆ ἀνδρόπρωιρα and ἀνδροφυῆ βούκρανα in the same context. Clearly either would be acceptable, but it is possible that βούπρωιρος is visually the more effective of the two: if the force of πρωιρ- is to suggest 'that which protrudes furthest', the 'forward end' of a thing (cf. Fraenkel on Aesch. *Ag.* 235), this would be especially appropriate of a horned creature. κύτει 'torso' is less vague than τύπωι and may be particularly apt for the half-man, half-beast of the vase paintings. On balance Strabo's text seems preferable; it is as much to be trusted as the text transmitted by the MSS of Soph., since the quotation is a 'specific' one, that is, the different shapes of Achelous as described by

Soph. are the subject under discussion in Strabo, and Philostratus (see *app. crit.*) evidently also had a text with this reading. Both readings must date from antiquity, but there is no good reason for thinking (with Mazon, *R. Ph.* 25 (1951) 7–8) that both should be attributed to the poet; it is much more likely that one has arisen out of the other.

15–17 D.'s reaction was to pray for death in preference to this appalling marriage.

προσδεδεγμένη must have the same meaning here as ποτιδέγμενος in Homer, 'expecting', not (as in Attic usage) 'having received'. The emphasis is on D.'s horror at the prospect of the marriage.

ἐμπελασθῆναι 'approach'. For the sexual connotations of the word cf. *Phil.* 677 τὸν πελάταν λέκτρων. The genitive may be used instead of the dative with verbs of approaching or encountering if they contain the sense of 'sharing' or 'attaining an object' (K–G 416.5).

18–19 The word order brings out the climax: in time, to D.'s relief and joy, there came – Heracles.

ἀσμένηι δέ μοι: cf. [Aesch.] *P.V.* 23 ἀσμένωι δέ σοι and Goodwin 900.

19 Heracles makes his appearance ('in a halo of epic light', Schiassi) as 'the famous son of Zeus and Alcmena'; his role as son of Zeus is to be of central importance, cf. 826n.

20–1 As often in Soph., a terse summary of what happened precedes a more leisurely and detailed account of the same events.

ἀγῶνα ... μάχης: a defining genitive, like ἄεθλ' ἀγώνων at 506. 'The addition of a nearly synonymous word in the genitive is a not uncommon way of expanding and so emphasising an idea' (Campbell on 506).

ἐκλύεται: vivid use of the historic present, cf. *O.T.* 813 κτείνω δὲ τοὺς ξύμπαντας (Oedipus describing his killing of Laius and his followers). The middle ἐκλύομαι is used in the same sense as the active, cf. *Ant.* 1112 αὐτός τ' ἔδησα καὶ παρὼν ἐκλύσομαι.

πόνων 'the fighting'. This is the usual sense of the singular in Homer, cf. LSJ *s.v.* For the plural cf. e.g. Pindar, *Isthm.* 6.54 ἐν πόνοις ... Ἐνυαλίου.

21–2 **ἂν ... ἂν**: ἂν is sometimes used twice with the same verb, cf. Goodwin 223.

22–4 Only a spectator untouched by fear could tell the story; D.'s alarm was too great for her to watch the fight. When later in the play the details of the fight are recalled (507–30), this passage and its account of D.'s emotions must be present in the minds of the audience.

ὅστις has a conditional force here: 'if anybody . . .'

ἦν | θακῶν 'was a spectator'. Soph. is fond of such periphrases, which are more emphatic than the simple verb. Cf. *Aj.* 1320 οὐ γὰρ κλύοντές ἐσμεν αἰσχίστους λόγους . . .;

24–5 The nature of D.'s fear is elaborated: it was 'lest my beauty should be the cause of pain for me one day' (ποτέ referring to the future). Her mention of κάλλος conveys an important piece of information: it was her looks that accounted for the attention paid to her by the greatest of Greek river gods and the greatest of Greek heroes. Cf. 465, on Iole, and for misfortune brought by beauty Eur. *Hel.* 27.

26 τέλος δ' ἔθηκε . . . καλῶς: according to Fraenkel (on Aesch. *Ag.* 1672–3, cf. his n. on 913), the common phrase τιθέναι καλῶς always has an object expressed; if he is right, τέλος must be taken with ἔθηκε . . . καλῶς 'brought a happy issue', not τέλος δ' adverbial ('in the end'), understanding an ellipse of the object with the verb.

ἀγώνιος 'decider of the contest', an epithet applied to any of the gods who presided over games (Zeus, Poseidon, Apollo, Hermes). For the agonistic language cf. 80n.

27 εἰ δὴ καλῶς: the rhythm (with a strong break after the first metron) helps to reinforce the tone suggested by εἰ δή, 'if indeed', as opposed to εἴπερ, 'if, as I believe to be true'; cf. Denniston 488 n.1. 'Zeus brought a happy outcome; if it *was* a happy one.'

27–8 λέχος γὰρ Ἡρακλεῖ κριτὸν | ξυστᾶσ': the general meaning is clear ('ever since I married Heracles'), but there are two ways of construing the passage, since λέχος, lit. 'marriage bed', can mean both 'marriage' (or a less formal union) as at *Aj.* 491, *Ant.* 573 and (female) 'sexual partner', as at *Aj.* 211. (i) 'Since being united (aor. act. part. in pass. sense) with Heracles as his chosen bride', with λέχος nom. and κριτόν almost 'chosen and therefore special' as at Pindar, *Pyth.* 4.50–1 ἀλλοδαπᾶν κριτὸν εὑρήσει γυναικῶν | ἐν λέχεσιν γένος; (ii) 'Since being united with Heracles in a marriage adjudged to him', taking λέχος as a kind of cognate acc. after ξυστᾶσ' (cf. 1227 τοῦτο κήδευσον λέχος) and

κριτόν in the sense 'adjudged' (by Zeus, or Oeneus?). This sense is attested for κρίνω (e.g. *Aj.* 443), but no instance is recorded for κριτός. There is the same ambiguity in the use of λέχος at 360: κρύφιον ὡς ἔχοι λέχος.

28–30 Married life for D. has been an experience of unrelieved anxiety for her husband's welfare. The idea in ἐκ φόβου φόβον and νὺξ γὰρ ... ἀπωθεῖ κτλ. is of a constant round of worry, which perhaps makes a contrast with the mixture of joy and sorrow implied in the 'old saying' in 1–3. The stress on night suggests D. lying awake; that hers was the lonely bed of the grass widow is made clear by what follows.

28 τρέφω: the present implies 'I have been and still am ...', cf. Goodwin 26.

29 **κείνου προκηραίνουσα** 'worrying about him'. προκηραίνω occurs only here, but Euripides has κηραίνω (from κῆρ) meaning 'be anxious', e.g. at *Hipp.* 223.

29–30 'For one night brings distress and another dispels it in its turn', sc. by bringing a fresh source of anxiety. διαδεδεγμένη is best taken absolutely = 'in its turn' as at Hdt. 8.142 ὡς δὲ ἐπαύσατο λέγων Ἀλέξανδρος διαδεξάμενοι ἔλεγον οἱ ... ἄγγελοι, even though this usage is unique in tragedy and the perfect occurs only here (perhaps this form suggested itself after προσδεδεγμένη at 15). The alternative is to construe διαδ. with πόνον as its object: 'one night brings trouble and another dispels it by receiving trouble in its place'. πόνον then has to do duty both for the trouble that is brought and dispelled and for the new trouble. Some editors (e.g. Campbell) understand Heracles as the object of εἰσάγει and ἀπωθεῖ: 'night brings him home and night thrusts him out, succeeding to toil' (i.e. 'renewing the succession of his toil'), but this is a much less natural way of reading the Greek, and the stress at this point is on D.'s loneliness.

31–3 'Well (δή), we had children, but Heracles saw them only as often as a farmer sees a distant field, at seed-time and harvest' (lit. 'when sowing and when reaping'). The main point of comparison is clearly the infrequency of the visits, but σπείρων is appropriate both to the farmer sowing his seed and a father begetting children (for other examples of such interaction between the comparison and the thing compared see

M. S. Silk, *Interaction in poetic imagery* (Cambridge 1974)). Some critics apply the image of 'sowing and reaping' more closely to Heracles and his children, thinking of conception and maturity or (so M. L. Earle, *C.R.* 9 (1895) 201) conception and birth. But there is no need to press the simile so far. Its effect is to bring out the loneliness of D. and her family, and also to suggest a rhythmic pattern in Heracles' life: his comings and goings are like the recurring seasons (cf. 34n.).

31 ποτε: (i) 'at some time or other', the sentence beginning as if a phrase like διὰ χρόνου were going to follow (οὓς κεῖνός ποτε ... διὰ χρόνου προσεῖδε 'whom he saw only at uncertain intervals'), but interrupted by the more specific temporal idea in σπείρων μόνον κἀξαμῶν ἅπαξ (Jebb); (ii) 'formerly', contrasting with νῦν δ' at 36 (M. L. Earle, *C.R.* 9 (1895) 201). This is less convincing, because D. at 36–7 is contrasting her present worries with *all* her past troubles (cf. 6–35n.).

33 μόνον ... ἅπαξ: best taken with both participles: 'only once at sowing and once at reaping'.

34 τοιοῦτος αἰών balances 4ff. where D. describes her own fortunes, cf. 2–3n.

εἰς δόμους τε κἀκ δόμων: the same interminable round as is implied at 29–30.

35 τωι 'somebody'. D. avoids mentioning the name of Eurystheus, the king of Argos in whose service Heracles performed his labours, cf. 1049.

36–48 *The present crisis: Heracles' latest absence.* The important fact for the audience at this point is Heracles' absence and the anxiety it causes his wife; the events leading up to it are treated summarily: after Heracles' labours for Eurystheus were over he killed Iphitus, son of Eurytus (see 70, 76–81nn.); he and his family were exiled (from Tiryns) to Trachis to live as guests of a ξένος (Ceyx, not named in this play, and of no dramatic significance), and then Heracles went off again, no one knows where.

37 ταρβήσασ' ἔχω: the periphrastic perfect is not often found with intransitive verbs; Jebb compares *O.T.* 731 ηὐδᾶτο γὰρ ταῦτ' οὐδέ πω λήξαντ' ἔχει. Cf. W. J. Aerts, *Periphrastica* (Amsterdam 1965) 138.

38 ἔκτα: the epic form, together with the heroic periphrasis 'Ιφίτου

βίαν, perhaps lends a tone of rather impersonal formality to this statement; the killing of Iphitus is not presented as a problematic issue at this stage. (Contrast 248–80.)

41 **πλήν**: the force is almost 'but one thing I do know ...'

42 **ὠδῖνας**: lit. 'the pangs of childbirth', but used also of other kinds of pain. Aeschylus uses ὠδίς of mental anguish at *Supp.* 770 and *Cho.* 211; cf. *Aj.* 794, and 325 of this play for ὠδίνειν meaning 'be in distress'. ὠδῖνας αὐτοῦ probably means 'pain on his account', i.e. loving anxiety for him, rather than 'pangs of love for him' as implied by LSJ.

43–8 Heracles has been away for fifteen months without news: something terrible must have happened to him. The speech ends with two dramatically important points: (i) that there may be something significant in the precise time that Heracles has been away, and (ii) that D. possesses a tablet containing the evidence, as yet unspecified, cf. 164–8n. M. D. Reeve (*G.R.B.S.* 11 (1970) 283–6) revives Wunder's proposal to delete these lines, but the explanation that Heracles has been away *for a long time* is needed to motivate the sending of Hyllus to look for him, and D.'s vague reference to the tablet at 47 makes her mention of 'prophecies' at 76–7 seem less abrupt (see 76–81, 77nn.).

43 **σχεδὸν δ' ἐπίσταμαι** 'I am almost certain.'

45 **μένει**: for the tense cf. 28n.

46 **τοιαύτην** has a causal function: 'because of the nature of the tablet' (Campbell); 'witness that tablet' (Jebb).

47 **λιπὼν ἔστειχε** 'left before his departure': the participle as often expresses the leading idea.

τήν: definite article as relative pronoun, never found in Attic prose, but fairly common in tragedy, especially in Soph. The tragedians normally restrict its use in dialogue to places where it is required by the metre (to avoid hiatus); see Jebb on *O.C.* 747. τήν appears here without metrical constraint (Soph. could easily have written ἔστειχεν ἥν, as Dindorf conjectured), but this hardly justifies Reeve in treating the line as spurious (see 43–8n.).

48 D.'s last words are ominous: the audience must fear that there is πημονή to come.

ἄτερ: the Attic prose equivalent would be ἄνευ.

49–57 The Nurse puts forward a practical suggestion: 'Why not send your son Hyllus to find news of Heracles?' Though a humble character she speaks in high tragic style: 'Many are the all-tearful lamentations I have seen you making in the past for the departure of Heracles' (lit. 'the Heraclean departure', a dignified turn of phrase). For the adjective cf. 170, 913, 916. On the formula 'many times in the past ... but now ...' introducing a speech cf. 153–4 and E. Fraenkel, *Kleine Beiträge* 1 (Rome 1964) 505–7.

52–3 There are two ways of taking these lines: (i) 'If it is right to instruct the free-born with a slave's advice, and if it is my duty to suggest what you should do, why not send Hyllus?'; (ii) punctuate with a stop after τὸ σόν and take κἀμὲ ... τὸ σόν as the main clause with καί emphasizing ἐμέ: 'If it is right ... then it is *my* duty to suggest what *you* should do.' (i) is preferable, because νῦν δέ at 52 is best linked with the suggestion to send Hyllus.

τὸ σόν is certainly correct: the variant τόσον would destroy the neat chiasmus free/slave, me/you.

54 **πληθύεις**: Hesiod (fr. 25.19 Merkelbach and West) and Apollodorus (2.7.8) name four sons of D. and Heracles, but only Hyllus, the eldest, has any dramatic interest for Soph., cf. 1147–56n.

56–7 'if he were to care, on his father's account, for his being thought to fare well'. Jebb explains the force of the two genitives: both depend on ὥραν, 'care for his father' and 'care that he should be thought'. Cf. Alexis fr. 9K.6–8 τῶν δ' ὠνουμένων | προνοούμενοι τοῦ τὰς κεφαλὰς ὑγιεῖς ἔχειν | ἐκ κραιπάλης.

τοῦ καλῶς πράσσειν δοκεῖν: the point seems to be that Hyllus should be concerned for his father's *reputation*. The Nurse does not mention the possibility that Heracles may be faring badly.

58 With dramatic economy, Hyllus opportunely arrives.

ἀρτίπους normally means 'sound of foot' (as in the famous passage on Ate, *Il.* 9.505), but the schol. may be right to interpret it here as 'with timely foot': ἀρτίως καὶ ἡρμοσμένως τῶι καιρῶι πορεύεται, cf. Aesch. *Sept.* 372–3 καὶ μὴν ἄναξ ὅδ' ... | εἰς ἀρτίκολλον ἀγγέλου λόγον μαθεῖν. For such etymological associations cf. Campbell *EL* 54; Fraenkel on Aesch. *Ag.* 149.

θρώισκει: properly 'leaps', but in the context the meaning must be 'rushes' or 'comes rushing'. Why is Hyllus running? If it is to bring fresh news to D., Soph. does not give him time to explain that this was his errand. But the whole scene is unnaturalistic: the playwright has a great deal of information to convey, and the precise motivation of Hyllus' arrival is dramatically unimportant (though his haste increases the sense of urgency).

δόμους: acc. of motion towards; prose usage demands a preposition. Cf. *O.C.* 643 τί δῆτα χρήιζεις; ἢ δόμους στείχειν ἐμούς;

60 'You can make use of both the man and my words': a mild instance of the figure known as syllepsis ('he lost his hat and his temper').

61–3 D. elaborates the idea of the slave's un-slave-like advice, cf. 52–3.

ὦ τέκνον, ὦ παῖ: the tone is excited and affectionate.

ἆρα 'it would seem', with a hint of surprise.

65 **δαρόν**: a poetic word, alien to Attic. It occurs only in the 'Doric' form δᾱρός in tragedy, even in iambic dialogue (cf. G. Björck, *Das alpha impurum* (Uppsala 1950) 126).

66 D.'s rephrasing of the Nurse's words is significant: αἰσχύνην is stronger than anything said by the Nurse, and calculated to stir Hyllus to action.

67 **ἀλλ' οἶδα**: Hyllus does not explain how he knows, or how long he has had the information, and no one asks him; therefore these questions have no dramatic importance. The scene is one of exposition, but Soph. also sketches in a warm relationship between mother and son: see 61n., and cf. Hyllus' deference at 64.

68 **ποῦ ... χθονός** 'where in the world', lit. 'where of the land', partitive genitive, cf. 375, 705, 1145.

69 **ἄροτον** 'ploughing season' may recall the farmer of 32. The whole phrase is an elaborate way of saying 'for the whole of last year'.

70 The 'Lydian woman' is Queen Omphale. Heracles was unable to obtain purification after murdering Iphitus until he was sold to her as a slave and the money was paid to Iphitus' father (Apollodorus 2.6.2).

71 D.'s comment registers shock, and perhaps bitterness: this punish-

ment was a shameful disgrace. 'One could hear anything (sc. and believe it) if he was willing to endure that.'

73 As Jebb says, D. is now prepared for any news: she recognizes that Heracles may even be dead.

74 'The Euboean land, city of Eurytus' is Oechalia; cf. *Il.* 2.730 Οἰχαλίην πόλιν Εὐρύτου Οἰχαλιῆος. Strabo (10.448) knew of four other places called Oechalia, and there was dispute in antiquity over which was the home of Eurytus, but Soph. unambiguously chose the Euboean city.

76–81 Hyllus' mention of Eurytus' city intensifies the dramatic interest. Oechalia turns out to be no chance place, but *the* place associated with a critical turning point in Heracles' life. D. seizes on her son's words: 'Do you know that Heracles left me a sure oracle about this land?' The oracle foretells that Heracles will either meet his death in attempting this exploit (presumably the sacking of Oechalia), or succeed and spend the rest of his life in peace. We are not told yet whether these μαντεῖα are to be associated with the tablet mentioned at 46ff., but enough is revealed to give a strong sense of urgency. See further 43–8, 77nn. and Kamerbeek on this passage.

77 **χώρας**: some editors have preferred to read ὥρας with Dronke, in order to make this passage fit better with the account of the prophecy at 161ff., where there is no mention of Oechalia, but only of a period of time (fifteen months, as at 44–5) which will culminate in the crisis. But (i) it is dramatically more effective at 76 for Hyllus' comparatively casual mention of Eurytus' city to strike a chord in D.'s mind than for her merely to interrupt him; (ii) it is typical of Soph. to be imprecise in his treatment of oracles, revealing new details at the most significant moments in the action (cf. W. Kranz, *Studien zur antiken Literatur und ihrem Nachwirken* (Heidelberg 1967) 283–8; P. E. Easterling, *I.C.S.* 3 (1978) 27–39, on *Phil.*); (iii) ὥρα does not mean the same as καιρός.

79–80 **ἢ ... ἢ**: only after the catastrophe does it become clear that the two 'alternatives' are different formulations of the same prediction (824–30; 1169–72).

80 **τοῦτον ἄρας ἆθλον** 'having taken on this contest' (and won it). Agonistic language is repeatedly used of the activities of Heracles, cf. 20–1, 26, 36, 159; 497–530n. The active ἄρας is unusual: the middle

would be normal in the sense 'undertake', cf. Aesch. *Supp.* 342 (with πόλεμον), or 'undergo', cf. *Ant.* 907 (with πόνον).

81 τὸν λοιπὸν ἤδη βίοτον: for ἤδη in such expressions cf. 168 τὸ λοιπὸν ἤδη, 921 and *Phil.* 454.

82 For the image of the scale poised nicely at the balance ('the critical moment') cf. *O.C.* 1508 ῥοπὴ βίου μοι; Alcaeus 141LP (quoted at Ar. *Wasps* 1235); Eur. *Hipp.* 1162.

83–5 Line 84 is rightly regarded as spurious: it interferes with the logic and syntax of an otherwise coherent passage. D. is being slightly euphemistic: 'Will you not go to help him? Since either we are saved, if he is rescued, or we perish with him.' ἅμα saves her from having to express more explicitly (and therefore more inauspiciously) the idea 'if he perishes'.

83 ἡνίκ' 'at a moment when', almost causal.

85 ἢ οἰχόμεσθ': scanned ἢ οἰχομεσθ' by synizesis.

86–90 Hyllus is not reproaching D. for failing to tell him the prophecy before; his words merely convey his eagerness to help. Cf. 58, 67nn.

88 πρὶν δ' . . . οὐκ εἴα: for this combination of readings (πρίν Wakefield, εἴα Vauvilliers) see Stinton 125. νῦν δ', the reading of the MSS, meaning 'as it was', followed by νῦν δ' at 90 meaning 'as it is', would hardly make a clear enough contrast between past and present. Dawe follows Dindorf and brackets 90 and 91 as interpolations; but this makes Hyllus end on too sanguine a note. Previously, with no knowledge of the oracle, Hyllus trusted in Heracles' normal good luck and did not worry too much on his behalf (cf. 119–21). Now that he has heard D.'s news he will take prompt action.

90 τὸ μή: τὸ μὴ οὐ would be the regular construction after a negative main verb, but τὸ μή is also found in such cases, cf. 226; Goodwin 812; A. C. Moorhouse, *C.Q.* 34 (1940) 70–7.

92–3 'For to a person who is late, success, whenever he should learn of it, brings in gain.' If Hyllus hears good news, even at this late stage, he will be rewarded. There is irony in these words for anyone who knows from the story what kind of news Hyllus will in fact hear.

ἐπεὶ πύθοιτο: subjunctive with ἄν would be normal in an indefinite

temporal (or relative) clause in primary sequence, but the optative is used in gnomic statements to give a greater generality to the expression, cf. *Ant.* 666–7 ἀλλ' ὃν πόλις στήσειε, τοῦδε χρὴ κλύειν | καὶ σμικρὰ καὶ δίκαια καὶ τἀναντία, and *O.T.* 314–15.

Exeunt Hyllus and the Nurse, and perhaps also D. (but Oliver Taplin thinks she probably stays on stage during the Parodos, *The stagecraft of Aeschylus* (Oxford 1977) 248 and 263).

The main function of this scene is to introduce D. and engage our sympathy for her, and to convey a sense of extreme urgency: Heracles' fate 'trembles in the scale' (82). The opening account of D.'s life is also seen later to have an important function in the play (see especially on 497–530). Many critics have drawn the wrong psychological conclusions from the Prologue; they suggest that because she needs the Nurse to prompt her D. is weak-willed and over-timorous, even unintelligent. But her tone at 61ff. is firm and dignified (see 66n.); and Hyllus himself gives the reason why no one has taken action before: Heracles' normal good luck. The wife of the most conspicuously successful of Greek heroes would not expect to have to send messengers after him, or, indeed, to take any initiatives on his behalf.

94–140 Parodos

Enter the Chorus, the young girls of Trachis who give their name to the play. As often in the lyrics, the poet makes little attempt to characterize them. He draws attention to their youth and sex when these are dramatically relevant (see on 144ff.); at other times the words he gives them might suit any chorus equally well. For the metre of this and all other lyrics see Appendix 1.

The thought of the Parodos is quite simple, but the expression transforms it into poetry of depth and splendour.

1st strophe	O Sun, where is Heracles?
1st antistrophe	Deianira is full of sorrow at his absence.
2nd strophe	His fortunes vary, but he wins through in the end, thanks to divine help.
2nd antistrophe	Deianira, you must not despair: Zeus has given mixed fortunes to everyone.

epode The cycle of joy and sorrow is constantly revolving; and so we must have hope for Heracles.

The relevance of these sentiments is immediately clear. The Chorus were not present during the Prologue, and they have no knowledge of the news that Heracles is in Euboea, but they have heard about D.'s distress, and they have come to comfort her. Their reasons are (i) Heracles has always come home safely in the past: as son of Zeus he is a special case; (ii) he is subject, like everyone else, to a mixture of joy and sorrow, so that if there is sorrow now there will be joy to come.

The cycle of joy and sorrow is implicit in the opening words of the play, the 'old saying' that you can only judge a man's fortune when his life is over. D. has rejected its validity for herself (4ff.), claiming that her lot is already all evil, a constant round of anxieties, but there is an irony in her certainty: the audience knows (or fears) that what is to come will be worse than her worst imaginings. The Chorus' words, too, are unintentionally ironical, in that they predict a happy issue for Heracles, but this does not undermine the authority of the great lines describing the cycle of joy and sorrow: it is only the Chorus' diagnosis of Heracles' situation that is to prove wrong, not their insight into the working of the universe. The notion of an underlying universal rhythm is very strongly conveyed by the imagery: the alternation of night and day is expressed in terms of birth and death; and the vicissitudes of Heracles and the pattern of change in human affairs are compared to the natural movements of sea and stars. The presence of evil is thus part of the scheme of things (a traditional Greek belief, cf. on 126ff.); this is one reason for resisting the view that the play is a protest against the malice or the indifference of the gods (see Introduction 8–11).

The sense of pattern is strongly reinforced all through the Parodos by the poet's use of words in contrasting pairs: τίκτει/κατευνάζει; βάντ'/ἐπιόντα; στρέφει/αὔξει; πῆμα/χαρά; βέβακε/ἐπέρχεται; χαίρειν/στέρεσθαι.

See further Winnington-Ingram, *Sophocles* 331–2.

94–102 *First Strophe*. The Chorus appeal to the Sun, who sees everything, to tell them where Heracles is now. For the all-seeing Sun cf. *Il.* 3.277, *Od.* 8.270–1; appeals to him as witness are common in Greek poetry. Burton (*The chorus* 44–5) notes that the opening of the Parodos takes the form of a traditional prayer-hymn.

94–5 Elaboration in the grandest style: 'You whom starry night brings forth when she is herself despoiled, you whom night lays to rest in a blaze of fire'. The idea is of night as both parent and victim of the day, which in its turn is destroyed by night. αἰόλα (see 11n.) and φλογιζόμενον convey an impression of splendour, reinforced (as Jebb saw) by the martial associations of ἐναριζομένα. For night as the mother of day cf. Aesch. *Ag.* 264–5 with Fraenkel's note.

97–9 **τὸν Ἀλκμήνας ... παῖς**: lit. 'tell me about Alcmena's, where the son is' meaning 'tell me about Alcmena's son, where he is'. For the syntax cf. Stinton 127 and Eur. *H.F.* 840 γνῶι μὲν τὸν Ἥρας οἷός ἐστ' αὐτῶι χόλος.

πόθι μοι πόθι παῖς: this is Triclinius' emendation of πόθι μοι πόθι μοι παῖς in the MSS, which as it stands does not respond with 107 in the antistrophe. *Pace* Kamerbeek, Soph. seems to have liked repetition-plus-variation of this kind, cf. *Phil.* 1178 φίλα μοι φίλα ταῦτα (where the MS G expands to φίλα μοι φίλα μοι ταῦτα); for other examples of scribal expansion in the interest of symmetry cf. *Phil.* 832 ἴθι μοι ἴθι μοι (QR) for ἴθι ἴθι μοι; *O.C.* 1099 ὦ πάτερ ὦ πάτερ (LA etc.) for ὦ πάτερ πάτερ.

99 **ὦ ... φλεγέθων**: Jebb well compares *O.T.* 164 for the direct invocation ὦ ... φλεγέθων following Ἅλιον αἰτῶ.

στεροπᾶι: properly 'lightning flash', but also used of dazzling light (e.g. *Od.* 4.72). 'You who blaze with brilliant flashing light' adds to the visual impact of this stanza.

100–1 An elaborate way of saying 'on sea or on land'. ποντίας αὐλῶνας (sc. ναίει) presents no difficulty, but δισσαῖσιν ἀπείροις κλιθείς is problematic. Traditionally it has been taken to mean 'situated (i.e. dwelling) on (one of the) two continents' (Europe and Asia, the inhabited world), but there is no exact parallel for κλιθείς in this sense (cf. Stinton 128, n. 33 for a discussion of the evidence); it ought to mean 'lying' or 'leaning'. No convincing emendation has yet been made. Stinton, noting that αὐλῶνας means 'creeks', 'channels', suggests δισσαῖς ἐν ἀπείροις κρυφείς ('Heracles in some corner of earth or sea is hidden from the eyes of men but not from the sun'); this perhaps lays too much stress on the concealment of Heracles, but it is not impossible. Dawe (*Studies* III 79–80) reads δισσὰς ἀν' ἀπείρους συθείς, citing *O.C.* 118 ποῦ ναίει, ποῦ

κυρεῖ ἐκτόπιος συθείς; Cf. *O.T.* 446, where συθείς is opposed to παρών. In these contexts it means 'departed', 'vanished' (rather than 'rushing'), which would be appropriate here if the context made it clear enough. Lloyd-Jones (*C.Q.* n.s. 4 (1954) 91) suggested a different approach: ποντίας αὐλῶνας are the straits of the Black Sea (i.e. the East) and διссαῖσιν ἀπείροις κλιθείς means what it says, 'leaning against the two continents', i.e. grasping the Pillars of Hercules, in the far West. The contrast is then between East and West, which is especially appropriate in an address to the Sun. But this would be a highly specialized and perhaps obscure allusion, and the picture of a gigantic Heracles is at odds with the rest of the ode.

102 **κατ'** 'in respect of', cf. Jebb on *O.T.* 1087.

103–11 *First Antistrophe.* This stanza presents a picture of D. which recalls the Prologue in precise detail: it emphasizes her fear, longing and loneliness, and even glances at the story of her wooing (ἀμφινεικῆ 104).

103–7 **ποθουμένᾳ ... πόθον**: Soph. likes repeating the same word at close intervals or echoing a word with another derived from the same root (cf. εὐνάζειν, εὐναῖς 106, 109). The effect is often to lay great stress on the repeated idea, as here. ποθουμένᾳ is middle, elsewhere unattested, but the sense must be active, cf. Campbell *EL* 52–3 on Soph.'s use of the middle. The 'longing heart' belongs to D., not to the Chorus, despite the word order.

104 **αἰεί** gains prominence from being placed so early in the sentence; logically one would expect it to qualify τρύχεσθαι, but in this position it influences the whole sentence and stresses the endlessness of D.'s misery.

105 **οἷα**: neuter plural used adverbially, like ἅτε. The simile of the sorrowful bird is pathetic: it suggests D.'s vulnerability as well as her longing. Cf. the image of the lonely calf at 530.

106–7 **εὐνάζειν**: this image links (and contrasts) D.'s anxiety with the round of night and day described in the strophe: night puts day to sleep, but D. cannot do the same to her longing. Longo points out that the phrase also suggests her literal sleeplessness: her longing cannot be stilled, nor can her eyes be closed in sleep.

ἀδακρύτων ... πόθον: lit. 'the longing of her eyes, so as to leave them

without tears'; ἀδακρύτων is proleptic. Soph.'s choice of phrase here perhaps owes something to the common Greek association between the eyes and love (cf. 547–9n.).

108 'Cherishing (lit. feeding) mindful fear for the journey (obj. gen.) of her husband (poss. gen.)', but the word order makes it possible also to construe ἀνδρός directly with both εὔμναστον and δεῖμα.

τρέφουσαν is Casaubon's conjecture for φέρουσαν in the MSS, which would mean (less appropriately in this context) 'bearing the fear as a burden'. Some editors (e.g. Radermacher) have argued for the sense 'carrying in her heart' (as a mother carries a child in her womb), which would suit the context better and could possibly be right. But τρέφουσαν with δεῖμα echoes ἀεί τιν' ἐκ φόβου φόβον τρέφω of the Prologue (28).

109–10 D.'s bed is 'anxious' (in the sense of 'a burden on her mind') and 'made husbandless' (ἀνάνδρωτος is more pathetic than ἄνανδρος 'lacking a husband').

εὐναῖς: there is no need to choose between locative and causal dative: she pines both *on* her desolate bed and *because of* it.

111 δύστανον: sc. D. (despite Eur. *Hipp.* 162–3 κακὰ δύστανος ἀμηχανία).

ἐλπίζουσαν need not have an optimistic sense. Here κακὰν ... αἶσαν shows that it means 'foreboding'.

112–21 *Second Strophe*. This difficult passage has been construed in various ways, but the essential points are clear: (i) Heracles' life has been one of constant tossing on a sea of troubles; (ii) so far some god has always rescued him. Point (ii) is expressed in perspicuous Greek, but (i) is more puzzling. The similes at the beginning and end of the sentence are straightforward enough: 'as one can see the waves going past and coming on', i.e. as wave after wave passes by; and 'like the Cretan sea' (which was and is notoriously rough). βάντ' ἐπιόντα τ' in the first simile suggests a rhythmic succession, the rise and fall of water; it seems natural to suppose that οὕτω ... πολύπονον echoes this pattern, and most critics have seen a contrast expressed here: like a man buffeted on the sea Heracles is now thrown back (reading στρέφει: see 116–19n.), now 'raised to honour'. This contrast need not conflict (as e.g. Longo fears it would) with the main contrast of the stanza, namely Heracles' regular sequence of πόνοι and his regular sequence of rescues. Perhaps the

function of στρέφει τὸ δ' αὔξει is to convey the inner rhythm of his πόνοι: Heracles reaches high points as well as low ones, but (like the swimmer) he is all the time in danger. See further on 116–19, and for the overall picture cf. Pindar, *Ol.* 12.5–7 αἵ γε μὲν ἀνδρῶν | πόλλ' ἄνω, τὰ δ' αὖ κάτω | ψεύδη μεταμώνια τάμνοισαι κυλίνδοντ' ἐλπίδες, though there the image is of ships, not of a swimmer.

112 **γάρ**: the sentence gives the reason for D.'s anxiety: the vicissitudes of Heracles.

112–14 **ἀκάμαντος ... κύματ'**: Greek says 'waves of the wind' for waves caused by the wind, cf. *Il.* 2.396–7 οὔ ποτε κύματα λείπει | παντοίων ἀνέμων, ὅτ' ἂν ἔνθ' ἢ ἔνθα γένωνται.

ἄν: this is a likely supplement (the text is one syllable short); the optative without ἄν is not easy to parallel except when the idea of possibility is emphasized (see Jebb on *O.C.* 170 with Appendix 275–6). ἐν would be required in prose to express the idea 'over (or on) the sea', but in poetry the bare dative is unobjectionable. See further Burton, *The chorus* 46 with n. 15.

εὐρέι: scanned – ◡ ◡ by a poetic licence borrowed from epic; the phrase is Homeric (*Od.* 1.197).

116–19 **οὕτω δέ**: for δέ in the 'so' half of a comparison cf. *El.* 27 ὡσαύτως δὲ σύ. Apodotic δέ is rare in Soph., but even rarer in the other tragedians (Denniston 179–80).

τὸν Καδμογενῆ: a grand name for Heracles, meaning little more than 'Theban'; he was not one of Cadmus' descendants. Cf. 'Erectheidae' for 'Athenians' in general, as at Eur. *Med.* 824.

στρέφει 'whirls back' (Reiske). τρέφει in the MSS would mean 'feeds', 'keeps', possibly 'surrounds', cf. Eur. *Hipp.* 367 πόνοι τρέφοντες βροτούς (see Burton, *The chorus* 47; A. Macro, *A.J.P.* 94 (1973) 1–3), but none of these senses is appropriate to the movement implied in the similes, cf. 112–21n.

τὸ δ' is adverbial, implying a preceding τὸ μέν: 'at one time ... at another time' (Denniston 166).

αὔξει cannot mean simply 'raises'. The word carries the sense 'exalt', 'raise to honour' in contexts where it does not mean literally 'increase', 'strengthen'.

βιότου πολύπονον: it is probably best to take the whole phrase βιότου

... Κρήσιον together: 'as it were a Cretan sea of life's troubles' (cf. Stinton 129). Or else take βιότου πολύπονον (πέλαγος) as the subject, understanding πέλαγος from the end of the sentence: 'the trouble-filled (sea) of his life'. One would expect the subject to be the life of Heracles expressed literally rather than metaphorically, but the way has been prepared by the simile of the waves. Some editors take βιότου πολύπονον as the equivalent of τὸ βιότου πολύπονον ('the trouble-filled nature of his life') or of ὁ πολύπονος βίοτος, but the omission of the article makes such interpretations very difficult. (Radermacher cites *Ant.* 1209 ἄσημα βοῆς = ἄσημος βοή, but the neuter *plural* used there and in the parallels given by Jebb *ad loc.* makes it easier to dispense with the article.)

120–1 **῞Αιδα**: genitive of the Doric ῞Αιδας.

σφε 'him'. This form can be singular or plural, masculine or feminine, to suit the poet's convenience.

122–31 *Second Antistrophe.* The Chorus offer advice to D.

122 **ὧν ἐπιμεμφομένας** 'seeing that you complain' (gen. abs.) 'of these things' (cf. Kamerbeek, approved by D. L. Page, *Gnomon* 32 (1960) 318). ὧν must refer rather generally to the situation described in the two preceding stanzas: D.'s distress caused by the absence of Heracles. The alternative reading ὧν ἐπιμεμφομένα σ' makes the Chorus do the complaining, and ὧν has to look back to 103–11; this could be an introduction to their advice to D., but ἀντία δ' οἴσω is perhaps as strong an expression of reproof as is appropriate for them, and ἐπιμέμφομαι normally takes a dative of the person blamed.

122–3 **αἰδοῖα** is Musgrave's conjecture for ἁδεῖα in the MSS. If we can assume that οἴσω means 'bring forward', 'advance' an argument (cf. *O.C.* 166 λόγον ... οἴσεις), αἰδοῖα gives a satisfactory antithesis to ἀντία: 'I will speak with respect, but in opposition' (or possibly αἰδοῖα means 'in a way calculated to arouse αἰδώς in you'; cf. Aesch. *Supp.* 455 πολλῶν ἄκουσον τέρματ' αἰδοίων λόγων, which can be interpreted in either of these senses). Lloyd-Jones (*Y.C.S.* 22 (1972) 263) argues that ἀντία οἴσω would have the effect of a single word, like ἀντιφερίζω, and therefore prefers to keep ἁδεῖα (= fem. sing. of ἡδύς: it could not be the neuter plural in Attic), understanding εἰμί. He interprets ἁδεῖα as 'well-disposed' (on the analogy of Eur. *Phoen.* 771): 'I am kindly disposed towards you, but I shall offer a remonstrance'. But the Chorus' *respect* is

dramatically more relevant than their general good feeling towards D., even supposing that this is how one ought to interpret ἀδεῖα here (Stinton (131) discusses the possible meanings of ἡδύς).

125 ἐλπίδα τὰν ἀγαθάν: in contrast to the bad sense of ἐλπίζουσαν at 111.

126–8 ἀνάλγητα, unusually, means 'without pain' here, rather than 'without feeling pain'.

ἐπέβαλε is probably gnomic aorist; the force is something like 'never did and never will'. The logic is 'Zeus did not impose a painless lot on any mortal, so don't *you* despair', but the order of the ideas is inverted: 'Don't despair, for not without pain, either, is the lot imposed by Zeus on (the rest of) mankind.' For οὐδὲ in this kind of sentence cf. Denniston 195. For the sentiment cf. *Il.* 24.524ff. (cited by the scholiast).

129–31 ἐπὶ ... κυκλοῦσιν = ἐπικυκλοῦσιν by tmesis. The intransitive use of κυκλέω and its compounds is not paralleled at this date, but there is no other reason to suspect the text. For the idea of a cyclic pattern in human fortunes cf. e.g. Pindar, *Ol.* 2.37; Soph. fr. 871 P & R ἀλλ' οὑμὸς αἰεὶ πότμος ἐν πυκνῶι θεοῦ | τροχῶι κυκλεῖται; John Jones, *On Aristotle and Greek tragedy* (London 1962) 174–77.

'Sorrow and joy come round in their turn to everyone, like the revolving paths of the Great Bear.' This constellation was known in antiquity for its fixed nature: it had 'no share in the baths of Ocean', i.e. never set (*Il.* 18.487ff. and *Od.* 5.272ff., with Stanford's note). The effect of the simile is therefore to suggest predictable order as well as mutability; cf. the picture in the first strophe of the alternation of night and day (94–5).

στροφάδες: perhaps Soph. was thinking of the Homeric description of the Great Bear ἥ τ' αὐτοῦ στρέφεται (*Il.* 18.488), 'which revolves in the same place'.

132–40 *Epode.* Here there is a slight shift of emphasis. So far the stress has been laid on each individual's experience of alternating joy and sorrow; now the Chorus expand the idea to include the succession of this rhythm from one individual to the next. Nothing remains fixed for mortals: as night follows day (and day follows night), so there is a constant succession of bad and good fortunes (κῆρες and πλοῦτος), first for one person, then for another. By expressing the comparison paratactically ('neither night nor misfortunes nor prosperity') Soph. gives

great prominence to αἰόλα νύξ, which like the Great Bear is a symbol of eternity as well as of rhythmic change. The echo of 94 reinforces the sense of unity conveyed by the imagery of this ode: the heavenly bodies, the sea, the fortunes of men are all part of the same pattern of unending mutability.

134–5 **ἄφαρ | βέβακε** 'in a moment it is gone'. Logically 'it' is νύξ, κῆρες and πλοῦτος. The word ἄφαρ occurs three more times in this play (all in lyrics: 529, 821, 958) but nowhere else in extant Soph.

τῶι δ' ἐπέρχεται 'but rejoicing and being deprived [of joy] comes to the turn of another'. τῶι δ' picks up a preceding τῶι μὲν implicit in the first part of the sentence, cf. 117n. χαίρειν and στέρεσθαι are best construed as subjects of ἐπέρχεται.

136–40 These lines are a close echo of 122–6: hope is a key theme of the Parodos. The Chorus' advice to D. is presented in the circular form characteristic of a *consolatio*: 'I bid you be hopeful, for . . . ; therefore, I bid you be hopeful.'

ἃ: lit. 'in respect of which things', i.e. 'so'. The meaning should not be pressed too closely: at most there is a vague reference to the whole subject of Heracles' absence and D.'s anxiety, while the more pointed τάδ', which she must 'hold ever in her hopes', are the truths that the Chorus have just been expounding. Alternatively, ἃ and τάδ' could both have the same referent, cf. Eur. *I.A.* 55–6 σφραγῖδα φύλασσ' ἣν ἐπὶ δέλτωι | τήνδε κομίζεις.

ἐλπίσιν . . . ἴσχειν: in prose one would expect ἐν ἐλπίσιν ἴσχειν.

λέγω 'I command', with acc. and inf., cf. *Phil.* 101 λέγω σ' ἐγὼ δόλωι Φιλοκτήτην λαβεῖν.

139–40 **ὧδε . . . ἄβουλον** 'so unmindful' (sc. as to allow his own son to come to grief). For Heracles as son of Zeus cf. 826n.

141–496 First Episode

Enter Deianira (if she has not remained on stage; cf. 92–3n.).

141–77 *Deianira's second long speech.* The dramatic function of this speech is twofold. (i) It presents D. in relation to younger women, revealing what the audience must take to be her normal attitude, which is sympathetic, not jealous. This is important preparation for her con-

frontation with Iole. (ii) It deepens the sense of foreboding generated by the last part of the Prologue.

Structure: (141–52) D. contrasts her own anxieties as a married woman with the peace and freedom of a young girl before marriage (typified by the Chorus); (153–77) she explains her present chief cause of anxiety: Heracles' parting instructions when he left home fifteen months before.

141 πεπυσμένη μέν: the word order gives prominence to πεπυσμένη: 'You have *heard* about my troubles; I hope you will never *experience* anything similar.'

ὡς ἀπεικάσαι: parenthetically, 'to make a guess', i.e. 'I suppose', cf. *O.C.* 16; Eur. *Or.* 1298 (Goodwin 778). ἀπεικάζω usually means 'represent', 'copy' or 'compare', but there is no need (in view of the parallels) to read ἐπεικάσαι here.

142 θυμοφθορῶ occurs only here, but its meaning is clear. The word suggests internal distress, by contrast with πάθημα, which is suffering that everyone can see.

143 μήτ' ... νῦν δ': D. begins as if she were going to express her solicitude for the Chorus in two parallel wishes: 'may you neither ... nor ...', but the idea of 'finding out by experience' prompts the contrasting thought '*now* (νῦν δ') you have no experience'. For οὔτε and μήτε followed by δέ cf. Denniston 511.

ἐκμάθοις: 'finding out' is a key theme in this play, cf. 2, 336–7, 449–50, 459, 582–3, 694, 710–11, 934, 1110, 1245.

144–7 τὸ ... νεάζον 'young life' (Jebb). D. is thinking of young females, as the rest of the passage shows, but τὸ νεάζον embraces 'youth' in general, and turns easily into a quasi-metaphor as the sentence develops. The language of 144–6 suggests a young plant which grows in some sheltered spot, untouched by the harmful extremes of the weather, but βόσκεται suggests a living creature, and human feelings are clearly implied in ἡδοναῖς ἄμοχθον at 147. At 148 τὸ νεάζον has been replaced by the more specific τις, who instead of παρθένος is called γυνή. Soph. is perhaps drawing on the image at *Il.* 18.56–7 in which Achilles is compared to a carefully tended young plant (ὁ δ' ἀνέδραμεν ἔρνεϊ ἶσος·| τὸν μὲν ἐγὼ θρέψασα, φυτὸν ὣς γουνῷ ἀλωῆς), cf. *Od.* 6.162–3, where Odysseus compares Nausicaa to a palm sapling (... φοίνικος νέον ἔρνος

ἀνερχόμενον ἐνόησα). The detail of 144–6 recalls three passages in the *Odyssey*: 4.566 (the Elysian fields untouched by snow, storms, or rain); 5.478ff. (the two olive bushes protected from winds, sun and rain); 6.43–4 (Olympus free from winds, rain and snow). The total impression here is of ideal security and protection; the sequence οὐ, οὐδ', οὐδέ, οὐδέν adds to the solemnity of the lines. Dawe (*Studies* III 80–1) brackets 144–6 as an interpolation 'utterly alien to their context': these lines must be part of a description of 'some idyllic place'. But the passage in *Od.* 5 about the olive bushes shows that even in Homer the theme was not so restricted. For the textual difficulties see 145n.

γὰρ ... τοιοῖσδε: both words look back to νῦν δ' ἄπειρος εἶ: 'you have no experience of trouble; *for* young life grows in *such* (sc. untroubled) places'.

βόσκεται 'is nurtured', almost 'grows', rather than more narrowly 'feeds'; cf. *Aj.* 558 τέως δὲ κούφοις πνεύμασιν βόσκου.

145 **χώροισιν αὑτοῦ** ('places of its own') has aroused suspicion, and a close parallel is hard to find; see Dawe, *Studies* III 80–1 and Jebb's Appendix. The best emendation is Pearson's χώροις ἵν' αὐαίνει νιν (based on Wunder's χώροις ἵν' αὐαίνοντος): 'in places where the sun's heat does not wither it'.

θάλπος θεοῦ 'the (sun) god's heat'.

146 **κλονεῖ** 'agitates' is *vox propria* of winds (e.g. *Il.* 23.213 νέφεα κλονέοντε πάροιθεν, of Boreas and Zephyrus); it is applied to heat and rain by a mild zeugma.

147 **ἡδοναῖς**: probably dative of attendant circumstances, 'in the midst of pleasures'.

ἐξαίρει βίον: a good illustration of Soph.'s bold use of language. ἐξαίρειν is a common enough word meaning 'raise', 'take up' or 'take out'; with βίον it must mean 'grow', suggesting both the plant 'shooting up' (cf. ἀνέδραμεν and ἀνερχόμενον in the Homeric passages cited above, 144–7n.) and the exultation of the young growing thing.

148 **ἐς τοῦθ' ἕως** 'till such time as', lit. 'up to this point, until'. For ἕως without ἄν cf. *Aj.* 555 ἕως τὸ χαίρειν καὶ τὸ λυπεῖσθαι μάθῃς (Goodwin 620).

149–50 D.'s picture of married life recalls the themes of the Prologue, especially 27–30. ἐν νυκτί κτλ. suggests sleepless nights of anxiety.

κληθῆι 'is called'. καλοῦμαι is regularly used with words expressing kinship or status almost in the sense of εἰμί, cf. 551 and LSJ *s.v.* II. 2.

150 'Feeling fear (that comes) from husband or children', i.e. on their account.

ἤτοι ... ἤ: cf. Denniston 553.

151–2 resume the thought of 142–3, but give it a different emphasis. Only someone who was herself experienced could understand D.'s suffering.

εἰσίδοιτο: the middle is often used in tragedy where prose would use the active, but there may be a suggestion here of 'seeing for oneself'.

αὑτοῦ not αὑτῆς, because D. is generalizing, and general statements about women are often expressed in masculine terms in Greek, cf. *El.* 770–1 οὐδὲ γὰρ κακῶς | πάσχοντι μῖσος ὧν τέκηι προσγίγνεται. Instances with the plural are much commoner, since the plural is natural in generalizations.

κακοῖσιν οἷς = κακὰ οἷς, by attraction of the antecedent into the case of the relative. Jebb points out that οἷς κακοῖσιν would be a more usual order: the antecedent is rarely placed first, except at the beginning of the sentence.

153 **πάθη**: this leads the audience back to πάθημα at 142, and so to the present crisis (so Radermacher).

οὖν δή: Soph. is the only tragedian to use this combination, which is very common in Plato and Herodotus; cf. Denniston 469 and 470 n.1. Translate 'Well, as you know ...'

154 **οἷον οὔπω πρόσθεν**: sc. ἐκλαυσάμην.

155–6 **ἦμος ... τότ'** cf. 531–3 ἦμος ... τῆμος. ἦμος is an epicism, rare in tragedy; cf. Jebb on *O.T.* 1134.

τελευταίαν: his most recent departure, fifteen months ago. But there may also be a hint of a more sinister sense, 'his last journey'; cf. the ominous note in κοὐ θανούμενος at 160.

157 **παλαιὰν δέλτον**: this was first mentioned at 47; it contains the text of a prophecy concerning Heracles, as appears from 169ff. (cf. also 1165n.). παλαιὰν suggests something venerable and perhaps mysterious; at 1167 we learn that Heracles inscribed it himself. For the emphasis on the past in this play cf. 555–8, 1141nn. and Introduction 4–5.

157–8 **ἐγγεγραμμένην | ξυνθήμαθ'** 'inscribed with signs'; the accusative of the direct object is retained with the passive participle. Formulated with an active verb the phrase would be ἐγγράφει τις ξυνθήματα δέλτωι. Cf. *inscripti nomina regum ... flores* (Virgil, *Ecl.* 3.106–7).

ξυνθήμαθ' may possibly be a deliberate archaism; as Jebb suggests, Soph. 'may have felt that it suited the heroic age to speak of writing as a mystery'.

158 **ἔτλη**: why should Heracles need to 'bring himself' to tell D.? Because it only became necessary to instruct her when he envisaged the possibility of his death; previously he had gone out confidently ὥς τι δράσων ... κοὐ θανούμενος.

159 **πολλοὺς ἀγῶνας ἐξιών** 'going out on many exploits', cf. Thuc. 1.15 ἐκδήμους στρατείας ... οὐκ ἐξῇσαν for the cognate accusative. For the same idea and the same construction in lyrics cf. 505–6.

οὕτω: this is Tournier's emendation, giving the sense 'signs that never before had he brought himself to explain to me *like this*' (i.e. as I shall go on to relate). Most MSS offer οὔπω, which would be quite acceptable, but would add little more than a touch of vehemence after πρόσθεν οὐκ ἔτλη ποτέ. οὔπω in LRU suggests that οὔπω was not the original reading.

160 **ὥς τι δράσων** 'as one about to achieve something of note', cf. *O.C.* 732 ἥκω γὰρ οὐχ ὡς δρᾶν τι βουληθείς (Goodwin 864).

εἷρπε is more picturesque than ἔβη; 'calling up the act of motion to the eye' (Campbell).

κοὐ θανούμενος: cf. 155–6n.

161 **νῦν δ'** referring to past time as at *El.* 1334 νῦν δ' εὐλάβειαν ... προυθέμην.

ὡς ἔτ' οὐκ ὤν 'as if he were a doomed man' (Jebb). Longo points out that ἔτ' οὐκ differs from οὐκέτι; compare 'not henceforth' and 'no longer'.

161–8 **εἶπε μὲν ... εἶπε δέ**: the emphasis on Heracles giving his instructions makes a firm opening to a complex sentence. 'He told me (i) what I must take as my marriage-property and (ii) what disposition of his patrimony he made for his children, having fixed in advance the time (sc. for the carrying out of these instructions) (saying) that when he had been absent for fifteen months then he must either die or, surviving that

term, live an untroubled life ever after.' The information on the tablet is not Heracles' will, but the prophecy. Heracles first revealed the prophecy to D., then gave her his testamentary instructions, but Soph. tells the story in reverse order, so as to lay the strongest stress on the idea of the critical moment, which is dramatically more important. The verbal repetition χρόνον, χρόνωι, χρόνου reinforces this emphasis.

161–2 **ὅ τι** and **ἥν** introduce parallel indirect questions; the clarity of the sentence is reduced by reading ὅτι (with the MSS): 'he told me *that* I must take ...'

λέχους ... κτῆσιν: lit. 'possession of marriage', a vague phrase, which suits the heroic setting. It could no doubt be understood to include both the dowry and any gifts that Heracles might have made to D.; cf. A.R.W. Harrison, *The law of Athens* (Oxford 1968) 47 and 56.

164–5 **τρίμηνον ... κἀνιαύσιος**: this construction seems harsh, but it is perhaps what Soph. wrote. With τρίμηνον one must understand χρόνον (acc. of time during which); one would expect κἀνιαύσιον to follow, but the adjective is absorbed into the case of the subject, Heracles. Greek often uses personal adjectives to express ideas for which English uses adverbs, e.g. ἀνήριθμος, νύκτερος. Cf. *O.C.* 441 ἤλαυνέ μ' ἐκ γῆς χρόνιον and Plato, *Rep.* 614b δωδεκαταῖος ἐπὶ τῆι πυρᾶι κείμενος ἀνεβίω. If emendation is necessary Wakefield's τρίμηνος accounts better for the corruption than Brunck's κἀνιαύσιον.

βεβώς 'being gone', rather than 'having departed'. βεβώς is not otiose after ἀπείη; it adds the idea that Heracles is absent on his own initiative (so Schiassi).

164–8 These lines supplement and elaborate the information given in the Prologue. (i) At 44ff. it is stated that Heracles has been absent for fifteen months, with the implication that the length of this period is significant and a hint that the evidence is contained on the tablet. Here (164–6) the end of the fifteen-month period is explicitly named as the critical moment for Heracles. (ii) At 77ff. (keeping the text as transmitted) the time when Heracles must face *either* death *or* a future of untroubled life is associated with Oechalia; here (166ff.) it is identified with the end of the period of fifteen months.

166–7 **τῶιδε τῶι χρόνωι ... τοῦθ' ... τοῦ χρόνου τέλος**: the repetition with variation helps to stress the idea that, whether he is going to die or be

released from toil, in either case the critical moment for Heracles is the end of the fifteen-month period. τότ' is to be taken with both alternatives. Kamerbeek is wrong to treat τῶιδε τῶι χρόνωι as an insertion by D., not part of the indirect speech but referring to the dramatic present.

ὑπεκδραμόντα: the idea is of 'escaping from under'. At Eur. *Med.* 524 the metaphor is applied to a ship eluding danger, but there is no such explicit comparison here, and the latent image seems to be quite vague. Cf. the common Homeric use of ὑπεκφεύγω.

168 The phrasing of the prophecy recalls 81.

βίωι: for the dative cf. 544, where Heracles is said νόσωι νοσεῖν, and [Aesch.] *P.V.* 384. The accusative is commoner in such phrases (K–G I 308 A.4).

169–72 An elaborate sentence, giving weight to the prophecy as an oracular utterance through the stress on words of 'saying': ἔφραζε, αὐδῆσαι, ἔφη. Dawe follows Bergk in bracketing 169–70 as an interpolation, but there is dramatic point in the fullness of expression. 'Such, he declared, were the things fated by the gods to be the issue of the toils of Heracles, as he said the ancient oak of Dodona once told, from (the mouths of) the two Peleiades' (*or* 'doves', cf. 172n.). Dodona in Epirus, the most ancient Greek oracular site, is chosen in preference to Delphi because its god was Zeus, dramatically of great importance in this play as father of Heracles; cf. 19, 826nn.

170 τῶν Ἡρακλείων ... πόνων: for the adjective Ἡρακλείων cf. 49–57n. The translation given in the preceding note follows Pearson (*C.R.* 39 (1925) 2) in taking πόνων as dependent on ἐκτελευτᾶσθαι: the word order seems to favour this interpretation. Others take πόνων as the equivalent of περὶ πόνων and translate e.g. 'He said that such things were destined to be accomplished with regard to the toils of Heracles' (Jebb). The nearest analogy is *O.C.* 354–5 μαντεῖ' ... ἃ τοῦδ' ἐχρήσθη σώματος; Jebb sees these cases as extensions of the use of the bare gen. in tragedy with verbs of speaking or asking, cf. 1122–3n.

171 τὴν παλαιὰν φηγόν: the talking oak at Dodona, cf. 1168; *Od.* 14.327ff.; [Aesch.] *P.V.* 832. Prophetic trees were not part of the general pattern of Greek belief, but parallels have been found in Italy and the North (cf. H. W. Parke, *The oracles of Zeus* (Oxford 1967) 20–3). How the oak 'spoke' is not known; perhaps through the rustling of its leaves

(as later antiquity supposed), or the interpreters may have believed, or pretended, that they heard the oak speak human language (this seems to be implied by earlier writers): see Parke 27–9.

172 **Δωδῶνι**: as if from a nominative Δωδών, which is not attested, cf. fr. 455 P&R Δωδῶνι ναίων Ζεύς. The common form is Δωδώνη, hence the Latin *Dodona*.

δισσῶν ἐκ πελειάδων: a major problem centres round this phrase: see Jebb's Appendix, 203–7 and the scholiast's long note. Doves were traditionally associated with Dodona, both in stories of its foundation, and in some accounts of the oracular responses, cf. Hdt. 2.54–5. Parke (ch. III) inclines to the view that in the early period of Dodona's history real doves inhabited the sacred oak and their calls were interpreted along with the rustling of the tree as divine utterances. Late sources, e.g. Pausanias (10.12.10), record that the priestesses of Dodona were called Πελειάδες; this is how most editors take Soph.'s words here. αὐδῆσαι ἐκ would appropriately express the idea of the oak speaking 'from the mouths' of the priestesses. But Parke could be right in suggesting that Soph. deliberately used a vague phrase 'which by its ambiguity allowed the hearer also to take the more obscure meaning that the oracle had been conveyed by birds' (63). We have no means of telling how precise was Soph.'s information about the practices at Dodona. Elsewhere he mentions 'the prophetic priestesses of Dodona' (fr. 456 P&R), but human interpreters were needed whatever the oracular source. At Dodona the interpreters were first priests (the Selloi, cf. 1166n.), later priestesses, two or three in number.

173–4 D. concludes that the moment of crisis has come. Jebb's translation makes the right dramatic emphasis: 'this is the precise moment when the fulfilment of that word becomes due', but it is better to explain τῶνδε ναμέρτεια συμβαίνει as 'the truth of these things is coming to pass', a dignified way of saying 'these things are coming out truly', than to take συμβαίνει as 'tallies' (as at 1164).

ναμέρτεια: for 'Doric' forms in the non-lyrical parts of tragedy cf. 65n. νημερτής means 'true', 'unerring', often in the context of prophecy; cf. Long, *LTS* 57 for the tone of 'religious sanctity'.

χρόνου | τοῦ νῦν παρόντος: a gen. of time within which. 'The present time' is thought of as a continuous period during which the fulfilment of the prophecy is due to occur.

ὧι τελεσθῆναι χρεών 'when it is destined that they should be fulfilled'. Hense's ὧι (adopted by Dawe) is neater than ὡς in the MSS, which has to be taken as equivalent to ὥστε (Goodwin 608): 'so that they must be fulfilled'.

175–7 The effect on D. is to make her start up in fear from her sleep. This recalls the themes of her fear (cf. 7–8, 15–17, 28–30 etc.) and her sleepless nights (28–30, 103–11, 149n.).

176–7 The choice of words is significant: μένειν and ἐστερημένην in this emphatic position at the end of the speech recall the Parodos (132, 135) and the cycle of joy and sorrow. D. still *hopes* for better things even if she fears the worst.

ταρβοῦσαν εἰ: cf. 666 ἀθυμῶ δ' εἰ φανήσομαι and Eur. *Med.* 184–5 φόβος | εἰ πείσω δέσποιναν (Goodwin 376).

177 πάντων ἀρίστου φωτός: Heracles is the 'best of men' as the greatest Greek hero; cf. the estimates of Hyllus (811) and the Chorus (1112–3), and Introduction 6–8.

178–9 Choruses commonly speak two lines at the end of a long *rhesis*, either in response to the speech or (as here) to introduce a new stage in the action. They ask D. to say nothing so ill-omened as μένειν ... ἐστερημένην: here is a messenger bringing good news, as is plain from the fact that he is wearing a wreath (καταστεφῆ), cf. *O.T.* 82–3; Eur. *Hipp.* 806–7.

πρὸς χαρὰν λόγων 'with a view to joy in his words', i.e. joy felt by his hearers, but the messenger's own joy is not excluded. R's πρὸς χάριν λόγων gives easier Greek but is much weaker dramatically: 'for the sake of words', i.e. 'bringing news' (cf. *Ant.* 30 πρὸς χάριν βορᾶς) does not explain καταστεφῆ, and in any case χαρά is a leading idea of this part of the play, cf. 129, 135, 201, 227–8, 293.

180–204 The Messenger brings good news, that Lichas the herald has arrived to report Heracles' triumph. This short scene prepares for the situation at 335ff. when the Messenger reveals that Lichas has been telling lies; without the information given here the audience would wonder how he knew the true story. This is the only moment of unclouded joy in the play, though even here the ironical echoes of the Parodos may cast a shadow for the audience.

180 πρῶτος ἀγγέλων: the Messenger hopes for a reward because he has been the first to arrive with the good news, cf. 190–1.

181 ὄκνου σε λύσω: D.'s fear is briefly to be dispelled (cf. 175n.).

182–3 καὶ ζῶντ' ... καὶ κρατοῦντα κἀκ μάχης | ἄγοντ': this kind of threefold expression, in which the members are often of increasing length (*tricolon crescendo*), is a common rhetorical pattern much favoured by Soph.; cf. 1088–9, 1096.

ἀπαρχάς 'first fruits', cf. 761. This is the first mention of an important theme, Heracles' sacrifice of thanksgiving, cf. 237–41, 287–8, 608–13, 750–66, 993–5.

184 D. asks the Messenger to repeat the wonderful news, a natural human reaction.

185–6 The Messenger uses acc. and inf. for the text of his report.

187 τοῦ = τίνος.

ἀστῶν ἢ ξένων: for the 'polar' expression, a favourite Greek stylistic device, cf. 234–5n.

188 ἐν βουθερεῖ λειμῶνι: lit. 'in the meadow of the oxen's summer' (Jebb), i.e. where the oxen are pastured in summer, a bold compound found only here, but more appropriate than any of the alternatives that have been proposed (cf. perhaps Aesch. *Supp.* 540, where a meadow is called βούχιλος, which seems to mean 'cattle-pasturing'). At *Aj.* 143 τὸν ἱππομανῆ λειμῶν' presents a similar problem of interpretation. D.L. Page (quoted by Lloyd-Jones, *C.Q.* n.s. 4 (1954) 93) suggests that βουθερής may be a proper name. The 'meadow' is the Malian Plain; cf. 194n.

189 Λίχας: the name was not Soph.'s invention: cf. Hesiod fr. 25.22 (Merkelbach and West); Aesch. fr. 55. 14 (Mette) and see 780n.

190–1 For a similarly frank request for reward cf. *O.T.* 1005–6.

192 αὐτός has traditionally been interpreted as referring to Lichas, εὐτυχεῖ meaning 'is fortunate (in having good news to relate)', cf. *O.C.* 308 εὐτυχὴς ἵκοιτο. (The scholiast's interpretation 'Why is Lichas not here, since Heracles is successful?' is clearly untenable: the two verbs must have the same subject.) Lloyd-Jones suggests (*C.Q.* n.s. 4 (1954) 94) that αὐτός means 'the man himself', Heracles; D. is thinking of her

husband, but the Messenger understands her to refer to Lichas. This kind of unexplained misunderstanding is hard to parallel, and the logic of D.'s question obscure: she has just been told that the herald is on his way, and since heralds regularly precede their masters it would be odd and inconsequential for her to ask 'Why is Heracles himself not here, if as you say he is successful?'

193 οὐκ εὐμαρείαι κτλ.: a rather artificial way of saying that Lichas' movements are impeded; the next two lines fill in the details.

194 Μηλιεὺς … λεώς: the crowd surrounding Lichas is called 'the Malian people' because a herald coming from the coast must travel through the Malian Plain on his way to Trachis, a few miles inland.

195 κρίνει 'interrogates'; prose would use ἀνακρίνει, cf. 388 εἴ νιν πρὸς βίαν κρίνειν θέλοις.

ἔχει: sc. Lichas.

196 τὸ … ποθοῦν: a notorious difficulty. J.D. Denniston (*C.R.* 45 (1931) 7–8) compares the use of neuter article + present participle in other writers, especially Thucydides, where it often denotes a mental or emotional state. In some examples the expression virtually means 'the person, in so far as he does so-and-so', e.g. at *Phil.* 674–5 τὸ γὰρ | νοσοῦν ποθεῖ σε ξυμπαραστάτην λαβεῖν means 'I, *qua* sick man …' Here it is probably best to construe τὸ ποθοῦν as object of θέλων and subject of ἐκμαθεῖν: 'each man wishing that his ποθοῦν, i.e. he, *qua* person longing, should learn (all)'. Other interpretations are (i) 'each man wishing to learn (all) with respect to his curiosity' (e.g. Jebb; τὸ ποθοῦν is accusative of respect); (ii) 'each man wishing to satisfy his longing' (e.g. Campbell; this improbably involves taking ἐκμαθεῖν as = ἐκπλῆσαι μαθών 'to satisfy by learning'); (iii) 'each man wishing to learn what he desired' (the scholiast, Longo: all other editors deny that τὸ ποθοῦν can be the equivalent of τὸ ποθούμενον); (iv) 'each man wishing to learn (all) would not give up his longing' (Radermacher and Kamerbeek, taking τὸ ποθοῦν as object of μεθεῖτο); (v) 'those who were longing, each man willing to learn (all)' (e.g. Hermann, taking τὸ ποθοῦν as = οἱ ποθοῦντες, with ἕκαστος in apposition). The text may well be corrupt; cf. J. H. Kells, *C.R.* n.s. 12 (1962) 111; Stinton 132–3.

198 οὐχ ἑκών, ἑκοῦσι: a pointed juxtaposition, perhaps a little too pointed in the context: the Messenger has a somewhat pretentious style

(Kamerbeek compares *Ant.* 276), but such expressions were probably more natural in fifth-century Greek than in modern English, and ἑκών often occurs in 'polar' arrangements, e.g. *O.T.* 1230 ἑκόντα κοὐκ ἄκοντα (cf. 234–5n.). When the same word closes one clause and opens the next the figure is called *anadiplosis*.

200–4 D.'s one cry of joy, recalling once more the themes of the Parodos (cf. 176n.).

200 **ὦ Ζεῦ**: for the prominence of Zeus cf. 19n.

Οἴτης: Oeta, the highest mountain in Malis and the scene of Heracles' funeral pyre (see Map on p. 152). This is the first mention of a motif which is to be important in this play (as Cithaeron is in *O.T.*), cf. 1191n.

ἄτομον ... λειμῶν': the mountain is a sacred place, where the grass is kept unmown in token of its dedication to the god.

201 **ἀλλὰ σὺν χρόνωι**: the sense is 'at long last'; cf. *El.* 1013 αὐτὴ δὲ νοῦν σχὲς ἀλλὰ τῶι χρόνωι ποτέ. For this use of ἀλλά see Denniston 13.

χαράν: the theme of joy is given great emphasis, cf. 179n.

202–3 The women whom D. bids rejoice are (i) the members of her household (αἱ εἴσω στέγης) and (ii) the Chorus of Trachinian visitors (αἱ ἐκτὸς αὐλῆς). There is no distinction of meaning between στέγη and αὐλή here, although αὐλή properly = 'courtyard': this is elegant variation, as at 156 ἀπ' οἴκων ... ἐν δόμοις.

φωνήσατ': it was Greek women's habit to send up a cry to the gods in moments of joy or triumph (ὀλολυγμός: see R.A. Neil on Ar. *Knights* 616; Burton, *The chorus* 50 and n.20).

εἴσω is used in the same sense as ἔνδον, though strictly it means 'into', cf. 867.

203–4 'For we enjoy the unexpected dawning of this radiant news', a complex phrase. ὄμμα here means 'bright thing' suggesting joy or salvation; ἀνασχόν colours it with the sense of a heavenly body which rises (the image that naturally comes to mind is the sun, as the scholiast says. Cf. the poets' habit of referring to the sun as the 'eye of the day', e.g. *Ant.* 100–4 ἀκτὶς ἀελίου ... ἐφάνθης ποτ', ὦ χρυσέας | ἁμέρας βλέφαρον; Ar. *Clouds* 285–6 ὄμμα γὰρ αἰθέρος ... σελαγεῖται). Campbell *EL* 54 gives examples of Soph.'s very fluid use of ὄμμα; cf. W.B. Stanford's edition of *Ajax*, Index *s.v.*

ἄελπτον is one of Sophocles' frequent ionicisms: the Attic form is ἀνέλπιστον.

ἐμοί: to be construed with both ἄελπτον and ἀνασχόν. There is no inelegance in the shift from 1st person sing. ἐμοί to 1st person plur. καρπούμεθα.

καρπούμεθα: lit. 'reap', but this is a faded metaphor, and the sense is merely 'enjoy'.

205–224 *Choral Song*. This short lyric conveys a strong impression of jubilation, immediately before the arrival of Iole and the chain of events leading to the disaster. Formally it is not easy to define; Soph. seems to have made an amalgam of different lyric elements. (i) The implication of D.'s instructions at 202ff. and of ἀνολολυξάτω at 205 is that the song is to be an ὀλολυγμός; (ii) at 207ff. the call for songs to Apollo and Artemis and especially the words παιᾶνα παιᾶν' ἀνάγετ' (211–2) and ἰὼ ἰώ, Παιάν at 222 clearly indicate a paean; (iii) the references to Dionysus and the aulos (216–21) suggest a dithyramb; on paeans and dithyrambs see A. E. Harvey, *C.Q.* n.s. 5 (1955) 172–4. The effect of this imaginative combination is lost if one assumes with Mazon that the Chorus briefly drop their dramatic character as girls of Trachis and sing as an Athenian choir to Dionysus.

On details of performance we have no evidence. Dancing is clearly indicated by 216ff., but there is no need to use the misleading term 'hyporcheme': dancing was a feature of stasima, too (see A. M. Dale, *Collected papers* (Cambridge 1969) 34–40).

The song is astrophic, i.e. not divided into metrically responding units, which makes it harder to emend in places where the text is doubtful. The fast and excited iambic rhythms are appropriate to an outburst of joy.

205–7 ἀνολολυξάτω δόμος: this is Burges's emendation; Elmsley's ἀνολολύξεται δόμος is also attractive. The Chorus begin by bidding the whole household send up the ὀλολυγμός, then the men and women are given separate instructions: the men are to sing a paean to Apollo (208–10) and the women a paean to Artemis and the Nymphs (211–15). Cf. the schol.'s note on 206: ὁ πᾶς οἶκος τοῦ Ἡρακλέους θυσίας καὶ εὐχὰς ποιείτω. For the idea of the house sending up the cry cf. Eur. *El.* 691 ὀλολύξεται πᾶν δῶμα. With the text as transmitted (the MSS offer ἀνολολύξετε (or -ατε) δόμοις) ὁ μελλόνυμφος improbably has to be the subject of ἀνολο-

λύξατε and δόμοις a dative of interest, 'for the house'. For Page's suggestion ἀνολολύξατ' ἐν δόμοις see below on μελλόνυμφος.

ἐφεστίοισιν ἀλαλαῖς is the most plausible restoration of the metrically defective MS text ἐφεστίοις ἀλαλαῖς. On palaeographical grounds ἀλαλαγαῖς would be a good emendation, but the form ἀλαλαγή may be suspect; it occurs only here in some MSS and as a variant at Eur. *Phoen.* 335.

μελλόνυμφος: lit. 'about to be married'. The word does not appear in a metaphorical sense elsewhere, but applied to δόμος it may mean 'ready for a marriage', which would be apt for the house awaiting the reunion of Heracles and D. – though it is a different 'marriage' that actually impends, cf. 894–5. If ὁ μελλόνυμφος alone is taken as the subject of the sentence it must either be interpreted as ὁ μελλόνυμφος (sc. χορός) meaning 'the band of maidens', which is very difficult, or emended to ἁ μελλόνυμφος (Erfurdt) = a collective noun meaning 'those about to be married', i.e. 'the maidens'. Page's ὦ μελλόνυμφοι with ἀνολολύξατ' ἐν δόμοις (printed by Dawe) is the most convincing emendation if emendation is necessary. But all these interpretations are open to the objection that the marital status of members of the household is dramatically much less significant than the implications of ὁ μελλόνυμφος δόμος.

ἐν δ' has adverbial force: 'and therein'.

208 **κοινός**: feminine here; normally the word has three terminations.

209 **ἴτω κλαγγά** is given an object, Ἀπόλλω, as if it were a transitive verb; cf. *El.* 123ff., where τάκεις ... οἰμωγάν governs an object, Ἀγαμέμνονα.

210 **Ἀπόλλω**: this is probably to be preferred to Ἀπόλλωνα in the MSS, which is not an Attic form and gives a very rare rhythm (⏑ – – ⏑ – ⏑ –); cf. T. C. W. Stinton, *B.I.C.S.* 22 (1975) 90.

προστάταν 'defender'; cf. *O.T.* 882 θεὸν οὐ λήξω ποτὲ προστάταν ἴσχων.

211–12 **παιᾶνα παι|ᾶν'**: the repetition suggests the ritual cry ἰὼ (or ἰὴ) παιάν, ἰὼ (ἰὴ) παιάν.

214 The dactylic rhythm here suits the resounding titles of Artemis, although Ὀρτυγία and ἀμφίπυρος are not found in extant epic.

Ὀρτυγίαν: Artemis is called 'Ortygian' because the mysterious name Ὀρτυγία, 'Quail Island', was often given to Delos, her birthplace.

ἐλαφαβόλον: cf. *Homeric Hymns* 27.2: Artemis in her most familiar role as goddess of hunting.

ἀμφίπυρον 'with a torch in either hand'. Artemis was worshipped as Φωσφόρος and often represented carrying a torch; cf. *O.T.* 206–7 τάς τε πυρφόρους | Ἀρτέμιδος αἴγλας. The twin torches may be more characteristic of Hecate (cf. the schol. and Ar. *Frogs* 1361 ff.), but the distinction between the two goddesses was often blurred.

215 **γείτονας**: we know from 637 that Artemis was worshipped in Malis, and in any case nymphs traditionally accompanied the goddess (*Od.* 6. 105–6).

216–21 An excited passage in which the Chorus describe their ecstatic dance. References to the aulos, ivy, and the 'Bacchic dance' (lit. 'contest'), and the cry εὐοῖ are all suggestive of the worship of Dionysus and would be suitable in a dithyramb; at 221 the Chorus revert to the language of the paean with ἰὼ ἰὼ Παιάν.

216 **ἀείρομαι** is to be taken literally as well as metaphorically: the Chorus are describing both their movements in the dance and their thrilling emotions. The MSS have ἀείρομ', but -αι is not elided in tragedy, and it is better to read ἀείρομαι, scanned ἀείρŏμαῐ before οὐδ' (epic correption, cf. Maas *GM* § 129).

217 **ὦ τύραννε**: either Dionysus, or the aulos, 'master of my soul' in the sense that it rouses the women to dance.

218 **ἀναταράσσει**: as Jebb says, the Chorus think they are bacchanals and imagine the mystical effect of wearing ivy wreaths.

219 **εὐοῖ**: Dawe cites the grammarian Apollonius Dyscolus (320.1) for this aspiration and accentuation.

221 **ὑποστρέφων** 'whirling (or 'wheeling'?) me round in the swift dance'. Burton (*The chorus* 52) suggests that the verb describes the circling movement of the dance, in which the dancers return to the starting-point; cf. *Il.* 5.581 ὁ δ' ὑπέστρεφε . . . ἵππους, of a driver wheeling his chariot round. Cf. Lloyd-Jones, *Y.C.S.* 22 (1972) 264–5 for a different defence of ὑποστρέφων. Dawe (*Studies* III 81–2) favours Page's suggestion ποδὸς στρέφων, with ἅμιλλαν as direct object, but whereas

ἅμιλλα ποδῶν is an easy metaphor (cf. Eur. *I.A.* 212 ἅμιλλαν ... ποδοῖν), ἅμιλλα ποδός looks less convincing.

ἅμιλλαν: internal acc. Like 'race' in English, ἅμιλλα can suggest speed without a specific idea of competition; cf. *Ant.* 1065 τρόχους ἁμιλλητῆρας ἡλίου.

222–4 These lines introduce the new scene. D. now has visible proof of the Messenger's report: Lichas with the train of captives. The Messenger remains on stage.

τάδ': sc. the news of Heracles' triumph.

ἀντίπρωιρα ... βλέπειν ... ἐναργῆ: this strong stress on the idea that the truth is plain to see is picked up by D.'s own words at 225–6: ὁρῶ ... ὄμματος | φρουρὰν ... λεύσσειν. The lines are accompanied by a striking stage effect: the appearance, immediately after the delirious choral song, of a sorrowful band of captive women.

225–334 *The deception of Deianira.* The deception scene opens with the character who is to be deceived asserting the clarity of her vision.

225–6 **ὁρῶ κτλ.** 'Yes I see (understanding τάδε), nor did it escape my eye's vigilance'; Greek says 'me, my eye's vigilance', cf. 'let go me, my hand' (*Phil.* 1301), where the part 'my hand' is in apposition to the whole 'me'.

μή: for μή, not μὴ οὐ, after οὐδὲ παρῆλθε, although this is equivalent to a verb of preventing, cf. 90n., and *Phil.* 349.

227–8 **χαίρειν ... χαρτόν**: the word-play (common with χαίρειν, cf. *El.* 1457) further emphasizes the theme of joy, cf. 179n., 201n., 293.

προυννέπω: a formal address: 'I publicly bid the herald welcome.'

χρόνωι | πολλῶι: cf. ἀλλὰ σὺν χρόνωι 201.

εἴ τι καὶ φέρεις: the conditional formulation introduces a note of irony for the audience. The variant φέρει is equally possible.

229–231 Lichas' opening words set a strongly confident tone (εὖ μὲν ... εὖ δέ, καλῶς, χρηστά).

ἵγμεθ': prose would use ἀφίγμεθ', cf. κρίνει for ἀνακρίνει at 195.

κατ' ἔργου κτῆσιν 'befitting the achievement of the deed'. A man who has done well (or shares his master's success) should be greeted well.

232 **πρῶθ' ἃ πρῶτα** 'first of all tell me the first things I want to know', or (less likely, perhaps) 'first of all tell me the things I want to know first'.

233 **Ἡρακλέα**: scanned – ⏑ ⏑ –. The use of the proper name justifies the resolution of the seventh element, cf. Maas *GM* §106. The contracted form Ἡρακλῆ occurs at 476 and is introduced here by some editors.

234–5 **ἔγωγέ τοι**: see Denniston 550.4(i). The force is 'He was alive when I left him, anyhow.'

ἰσχύοντα κτλ. 'alive and strong (phrased 'strong as well as alive'), well and not in bad health', i.e. in very good health. For the 'polar' expression, positive statement followed by the negative of its opposite, cf. 746–7, 962, 1132, 1249 and *O.T.* 58, with Jebb's note; Bruhn, *Anhang* §208. When Heracles eventually appears on stage, νόσωι βαρύς would be a precise description of his condition. 235 is organized as a *tricolon crescendo* (cf. 182–3n.), and the whole statement is strongly emphatic; cf. Fraenkel on Aesch. *Ag.* 677, who suggests that the intensification may reflect a desire to speak with good omen.

236 Jebb explains that the full version of what is given here would run **ποῦ γῆς (ἔλειπες) (εἴτε) πατρώιας εἴτε βαρβάρου (ἔλειπες)**: 'Where did you leave him – whether it was in Greece or abroad that you left him?' For the ellipse of εἴτε cf. *O.T.* 517; Denniston 507–8.

πατρώιας 'the land of his fathers', i.e. Greece.

237 Lichas sets the scene in the N.W. promontory of Euboea, whose heights were sacred to Zeus Κηναῖος (cf. Aesch. fr. 55.13 (Mette)). The cape, the modern Kinaion, lies opposite the Malian Gulf (see Map on p. 152), so the audience could expect that Heracles might appear soon.

ἀκτή τίς ἐστ': cf. 752. This is a narrative formula familiar in Greek and Latin epic (*est locus* ...). Longo cites *Il.* 6.152ff., where Glaucus replies to Diomedes' question 'Who are you?' with ἔστι πόλις Ἐφύρη κτλ.

ὁρίζεται: Heracles is 'marking out' the sacred ground on which the altars are to stand.

238 **τέλη ... ἔγκαρπα** are 'dues consisting in produce' (the fruits of the *temenos* which Heracles is consecrating). There are two ways of taking the phrase with ὁρίζεται: (i) he is marking out *land* which will provide revenue for the gods from its yield of fruit or crops (Jebb); (ii) by a slight zeugma ὁρίζεται is made to mean 'determining' the tributes of produce that are to be given to the god (so e.g. Kamerbeek). The phrasing of 754, where this setting is recalled, perhaps supports (i): βωμοὺς ὁρίζει τεμενίαν τε φυλλάδα.

239 D. wants to know whether Heracles is sacrificing in fulfilment of a vow or on the instructions of an oracle. A man might promise the gods a special sacrifice in return for a special favour such as a victory.

φαίνων denotes 'the practical manifestation of an intention' (Campbell); cf. *O.C.* 721 νῦν σὸν τὰ λαμπρὰ ταῦτα δὴ φαίνειν ἔπη. Longo may be right to detect an overtone of ritual ceremony here, cf. 608n.

'πό = ἀπό (prodelision).

240 **εὐχαῖς**: the dative gives the reason: 'because of vows'.

ᾕρει: conative imperfect: 'he was attempting to capture'.

ἀνάστατον is proleptic: 'so as to be sacked', i.e. 'to its utter destruction'.

241 **γυναικῶν ὧν**: attraction of the relative into the case of the antecedent.

ἐν ὄμμασιν: ἐν is instrumental, 'with your eyes', but there is more stress on the idea of actual sight than there would be in ὄμμασιν alone, cf. 746 and *Ant.* 763–4. In English we might say 'the women you see *in front of you*'. For the theme of 'seeing' cf. 222n.

242 **τοῦ ποτ' εἰσί** 'who ever do they belong to?', i.e. 'who is their master?', since they are obviously slaves. D. ought to know the answer from 240–1, but, naturally enough in the circumstances, she speaks here as though she has only just become fully aware of their presence.

243 **οἰκτραὶ γάρ**: sc. εἰσι. D.'s pity is at once stirred; cf. her tenderness towards the girls of Trachis (143ff.).

εἰ μὴ ξυμφοραὶ κλέπτουσί με 'unless their misfortunes deceive me'. A telling expression in a situation where the speaker is in fact being deceived. The reading ξυμφοραί is confirmed by the scholion (εἰ μὴ ἄρα με σφάλλουσιν αἱ κατ' αὐτὰς ξυμφοραί). ξυμφορᾶι (LR, etc.) would be less appropriate: κλέπτειν in the sense 'have an illusory effect on' is more naturally used of things than of persons. For the range of meanings of κλέπτειν cf. Denniston on Eur. *El.* 364.

244 **Εὐρύτου ... πόλιν**: cf. 74ff.; a further reminder that this is the moment of crisis, cf. 173–4.

245 Heracles selected these girls to be 'a possession chosen for himself and for the gods', i.e. as slaves in his household and in the temples.

246–7 'Was it in fact (ἦ καί, Denniston 285.6) in the campaign against

this city that he was absent for such an unexpected length of time, beyond count of days?'

ἐπί = both 'in the region of' and 'against'; Mazon's *devant* contains both ideas.

ἀνήριθμον: the prose form is ἀναρίθμητον. ἀνήριθμος is constructed with the genitive: 'countless of days', as at *El.* 232 Electra is 'countless of laments'.

248–90 *Speech of Lichas.* Narrative of past events occupies most of this long speech; the time sequence is b-c-a-b-c: Heracles a slave in Lydia (248–53); his sack of Oechalia in revenge (254–60); the history of his quarrel with Eurytus, culminating in his murder of Iphitus (260–9, 269–73); Zeus's punishment: enslavement in Lydia (274–80); the outcome of the sack of Oechalia (281–5). The effect of this arrangement is to place the main emphasis on the reasons for Heracles' hatred of Eurytus; later it turns out that this is the most misleading part of Lichas' account (see on 351ff.). Here however the audience has no reason to disbelieve him: several of the details are guaranteed by Hyllus' report in the Prologue (Lydia 69–70; Oechalia 74–5), and the earliest part of the story is already past history, antedating Heracles' last departure (cf. 38, where D. says ἐξ οὗ γὰρ ἔκτα κεῖνος Ἰφίτου βίαν). But there is a disturbing uneasiness in Lichas' tone: he is uncomfortable about Heracles' enslavement in Lydia, and he insists rather speciously on the justice of the attack on Oechalia. See further Winnington-Ingram, *Sophocles* 332–3.

249–50 Heracles reduced to the status of a slave: the ultimate disgrace, cf. 71.

ὥς φησ' αὐτός: cf. 253 ὡς αὐτὸς λέγει: if Heracles did not admit it himself no one would believe it.

ἐμπολήθείς: strictly 'bought' rather than 'sold'.

250–1 At once Lichas is on the defensive: 'Don't take offence at my story, in a case where Zeus is clearly responsible.' This is special pleading, for Zeus is only responsible in so far as he reacts against the impiety of Heracles' treacherous killing of Iphitus, as is plain from 274ff.

ὅτου (neuter) has a generalizing force: 'in this as in any case where Zeus is responsible'.

πράκτωρ means 'doer' here and at 861; more often it derives its meaning from πράσσειν = 'exact' and has the sense of 'avenger' or (as a technical term) 'bailiff' or 'tax-collector', see LSJ.

φανῆι: subjunctive without ἄν in an indefinite rel. clause, a mainly poetic usage, cf. 1009 (Goodwin 540).

252–3 Wunder deleted these lines as an elaboration in more specific terms of 248–51 (cf. M. D. Reeve, *G.R.B.S.* 14 (1973) 166). It is true that the repetition ὡς αὐτὸς λέγει seems heavy-handed, but Lichas has good reason for expatiating on this episode, to divert attention from Heracles' real motive in sacking Oechalia (so Campbell on 248ff. and 252).

δέ marks the resumption of the interrupted narrative, cf. Denniston 171. For the story cf. 70n.

ἐνιαυτόν: cf. 69; so, evidently, Ion of Chios (fr. 21 Snell). According to a commoner version of the story (Apollodorus 2.6.2; Herodorus quoted by the schol.) Heracles stayed in Lydia for three years, but (as Jebb points out) it was easier for Soph. to create an atmosphere of suspense at the beginning of the play if the period of his absence was shorter.

254 **ἐδήχθη**: for the idea that words can bite cf. fr. 33a R δάκος γὰρ οὐδὲν τοῖσιν εὐόργοις ἔπος.

255 **ὅρκον αὐτῶι προσβαλών** 'binding himself with an oath'.

256 **ἀγχιστῆρα** occurs only here. It must mean the 'bringer near', i.e. the person who brought him this suffering, Eurytus. For the idea cf. *Il.* 5.766 ἥ ἑ μάλιστ' εἴωθε κακῆις ὀδύνηισι πελάζειν.

257 **ξὺν παιδὶ καὶ γυναικί** 'with wife and child', but the singular is used collectively and the phrase means 'with his whole family'.

δουλώσειν: the theme of slavery is very prominent in this speech, cf. 249, 267, 283.

ἔτι: common in threats, cf. *El.* 65–6 ὡς κἄμ' ἐπαυχῶ ... ἄστρον ὣς λάμψειν ἔτι.

258 **κοὐχ ἡλίωσε τοὔπος**: the phrase is modelled on Homer's οὐδ' ἀλίωσε βέλος (*Il.* 16.737); Soph. was rightly called 'the tragic Homer' in antiquity (Diog. Laert. 4.20).

ἁγνός probably suggests that Heracles underwent ritual purification as well as paying for the homicide with his year of slavery.

259 **ἐπακτόν** 'brought in', i.e. an army of mercenaries. Heracles was an exile, with no forces of his own.

πόλιν: acc. of motion towards, cf. 58n.

260–1 **τὴν Εὐρυτείαν**: for the turn of phrase cf. 51 τὴν Ἡράκλειον ἕξοδον.

τόνδε = Eurytus, easily understood after πόλιν τὴν Εὐρυτείαν.

μεταίτιον | μόνον βροτῶν 'the only *mortal* who shared responsibility' (sc. with Zeus).

262–9 Lichas describes the original cause of the quarrel, Eurytus' insulting behaviour, using emotive language to alienate sympathy from Eurytus: ἐλθόντ' ἐς δόμους ἐφέστιον and ξένον παλαιὸν ὄντα emphasize Eurytus' sacred obligations as host to his guest. Lichas leaves out the real reasons for the quarrel, which are revealed at 354ff.

263–4 'He loaded him with abuse, evilly spoken and evilly intended.' On this interpretation ἀτηροῖς is understood with λόγοις (by 'economy', cf. 2–3n.) from ἀτηρᾶι φρενί (which refers to the meaning behind Eurytus' words and is therefore not inappropriate with ἐπερρόθησε). πολλὰ μὲν ... πολλὰ δέ is used like εὖ μὲν ... εὖ δέ at 229 as a device for creating emphasis rather than for making a strong contrast, here between words and intentions. Jebb interprets differently: 'he loaded him with spoken abuse and (treated him badly) with evil intent'; a verb meaning 'treat badly' is understood from ἐπερρόθησε. This type of zeugma can be paralleled, but there seems no need to stress the distinction between the two kinds of insult: the important point is that Eurytus insulted Heracles outrageously and often. Dawe (following Bergk) indicates a lacuna after 264 and suggests (*Studies* III 83) that some such verb as ἐμηχανᾶτο might have stood in the missing verse to give a true antithesis between words and deeds. Cf. Stinton 133–4 for other possibilities.

ἀτηρᾶι: Kamerbeek notes the ambivalence of this adjective. Eurytus' words were 'mischievous' both in their intent against Heracles and in their consequences for himself.

265 **μέν** goes logically with **λέγων**; it is answered by δέ at 267 and δ' at 268, the particles marking the three separate instances of Eurytus' offensive behaviour.

ἄφυκτ' ἔχων βέλη: Heracles' bow and arrows were the gift of Apollo (Apollodorus 2.4.11), cf. *Phil.* 198 τὰ θεῶν ἀμάχητα βέλη.

266 **ὧν** 'his (i.e. Eurytus') own'. ὅς = *suus*, a poetic usage. Eurytus had four sons according to Hesiod fr. 26.29–30 Merkelbach and West,

cited by the schol. on this passage, who notes that other sources give him two or three. There may be a glancing reference here to a version of the story (recorded in the scholia) in which Eurytus offered Iole as a prize to the man who could shoot better than himself or his sons. Eurytus was a noted archer (*Od.* 8.224).

λείποιτο 'was surpassed'; the verb is in the optative because this is reported speech in historic sequence (ἐπερρόθησε ... λέγων ... ὡς).

267–8 A very difficult passage. The MSS read φώνει, which could have replaced an original φωνεῖ 'he exclaims', with the indicative (historic present) substituted for the participle that one would expect after λέγων μέν (Stinton (133) cites parallels; cf. Campbell *EL* 64; Denniston 369n.). But since ῥαίοιτο 'was crushed' without complement or qualification is deeply suspect, there may be a wider corruption of which φώνει is part. Attempts to detect an original φωνῆι have not been convincing, e.g. Pearson's (*C.R.* 39 (1925) 2–3): 'he was like a slave ever crushed by a free man's voice', i.e. the orders of Eurystheus.

δείπνοις 'at a feast', dative of the place at which, or dative of the occasion.

ὠινωμένος: Heracles' drunkenness was a favourite comic theme; it also has a prominent place in Euripides' *Alcestis*.

269 **ἔρριψεν ἐκτὸς αὐτόν**: Dawe's ἔρριψεν αὐλῶν ἐκτός is an attractive suggestion (*Studies* III 83). He points out that it is surprising to find the colourless αὐτόν placed at the end of a long sentence, and it would be quite in Soph.'s manner to leave the object unexpressed.

ὧν ἔχων χόλον 'angry at these insults': ὧν is objective genitive, cf. *Aj.* 41 χόλωι ... τῶν Ἀχιλλείων ὅπλων.

270–1 **αὖθις** 'afterwards', 'on another occasion'; cf. *Aj.* 1283.

Τιρυνθίαν ... κλειτύν: this was Heracles' home before he was exiled. Iphitus came to Tiryns looking for his lost horses; the story is told at *Od.* 21.22ff., where it is implied that Heracles had stolen them, but there need be no such hint here (Apollodorus 2.6.2 has a different version).

κλειτύν 'slope'. For the spelling see Kamerbeek and LSJ. The point of introducing this detail is to prepare the audience for Iphitus' death from a high place.

272–3 Iphitus had 'his eye on one thing, his mind on another' as he

scanned the plain in anxious search for his horses: this vividly describes the preoccupation of a man looking unsuccessfully for something he has lost. Some editors prefer to take ἄλλοσ' and θατέραι as making the same point: his eye and attention were both straying in the wrong direction; but this is less effective.

πυργώδους πλακός is unspecific: a 'flat top' could belong to either a building or a cliff, and πυργώδους could just as well mean 'towering' as 'tower-like'. The schol. mentions a high mountain, but other sources suggest that Heracles pushed Iphitus off the walls of Tiryns (see Jebb). Tiryns was famous, as it still is, for its 'Cyclopean' walls (Paus. 2.25.7).

274–5 Lichas gives Zeus a resounding pair of lines. By laying stress on the role of Zeus, he tries to divert attention from Heracles' disgrace.

ἕκατι: a poetic word, always in this 'Doric' form in tragedy; cf. 65n.

276–7 'Zeus sent him out to be sold and did not tolerate (his deed), because (ὁθούνεκα = ὅτου ἕνεκα) he killed Iphitus, and him alone, by stealth.' Since ὁθούνεκα often means 'that' in Soph. (cf. 571n.), some editors have construed οὐδ' ἠνέσχετο | ὁθούνεκ' as 'he did not tolerate that ...', but this would not be a normal construction with ἀνέχομαι.

πρατόν is proleptic, 'to be sold'.

μοῦνον: Soph. uses this Ionic form freely as well as μόνος.

279 **τἄν** = τοι ἄν. The force of τοι here is 'certainly'. For its position see Denniston 547.

χειρουμένωι must be middle, not passive, since it must refer to Heracles as the only appropriate object of συνέγνω ('would have pardoned'). The point of Lichas' argument is that Zeus would have found an open fight acceptable; if Heracles had won, Iphitus would have been justly punished for his father's ὕβρις and Zeus would have pardoned Heracles.

280 **οὐ ... οὐδέ** 'the gods don't take kindly to ὕβρις, either', i.e. any more than men do; Denniston 194. The phrase is general enough to have ironical relevance to Heracles as well.

281 **κεῖνοι**: those guilty of ὕβρις, i.e. Eurytus and his sons. They have not merely been enslaved, as Heracles swore at 257, but actually killed; the *city* is the slave (283, a further occurrence of the theme that dominates this speech, cf. 257n.).

ὑπερχλίοντες 'being over-arrogant'; the present participle expresses an abiding quality. Most of the MSS have ὑπερχλιδῶντες, but L's scribe originally wrote ὑπερχλίοντες, which also appears as a lemma in the scholia and in K and R; although this compound is unique it looks like the right word in the context (supported by χλίουσιν at Aesch. *Cho.* 137 and ἐγχλίεις at Aesch. *Supp.* 914).

ἐκ 'with', cf. *Phil.* 563 ἐκ βίας μ' ἄξοντες.

283–90 Lichas rounds off his speech with a reference to the captives, visible proof of Heracles' victory, and with the news of his master's imminent return.

283 **τάσδε** instead of αἵδε: attraction of the antecedent into the case of the relative, cf. 152; the reverse of 241.

284 **ἐξ ὀλβίων** 'from (being) prosperous': ὀλβίων is fem. plural. For the use of ἐκ to express the succession from one state to another, usually its opposite, cf. 619, 1075 and *O.T.* 454 τυφλὸς ... ἐκ δεδορκότος.

285–6 **τε ... δέ**: this combination tends to occur in sentences involving two people and their actions, such as 'he started the job; I finished it', where it is easy to see that the two parts of the sentence can be treated as either co-ordinate or antithetical. Cf. 333–4 and Denniston 513.

πιστὸς ὢν κείνωι: as Radermacher points out, Lichas is πιστός to Heracles, but ἄπιστος to D.

287–9 **αὐτὸν δ' ἐκεῖνον ... νιν** 'But Heracles himself, when he has sacrificed ... know that he will return.' The word order and the syntactically redundant νιν focus attention on Heracles, whose return is the climax of the good news (290). Editors compare *Od.* 16.78–9 for the repeated pronoun: τὸν ξεῖνον, ἐπεὶ τεὸν ἵκετο δῶμα, | ἕσσω μιν χλαῖναν.

τῆς ἁλώσεως is a causal genitive: Heracles is going to make sacrifices in return for the capture of Oechalia, cf. *O.T.* 1478.

φρονεῖ νιν ὡς ἥξοντα: for emphatic ὡς with the participle in indirect speech cf. *Ant.* 1063 ὡς μὴ 'μπολήσων ἴσθι τὴν ἐμὴν φρένα 'Be assured that you will not buy me off from my intention'; Goodwin 916.

291–2 A typical choral couplet rounding off a long speech, cf. 178n.

ἐμφανής: there is irony, given that this is a scene of deception, in the idea that D. has 'manifest' cause for rejoicing.

τῶν μὲν παρόντων 'the present circumstances', namely the arrival of Lichas and the captives; τὰ δέ refers to the news that Heracles is on his way home.

293–313 *Deianira confronts Iole.* She acknowledges her joy, but the sight of the captives, particularly the noble Iole, fills her with sadness and anxiety. The scene is a distant echo of Clytemnestra's confrontation with the silent Cassandra in *Agamemnon*; cf. 536–8n. and Introduction 21–2.

293–4 **πανδίκωι φρενί** (with χαίροιμ' ἄν) 'with a thoroughly justified feeling' (Jebb).

295 **τῆιδε τοῦτο:** τοῦτο is D.'s rejoicing. 'Of course it must match (συντρέχειν lit. 'run to meet') this' = Heracles' εὐτυχὴς πρᾶξις.

296–7 **ἔνεστι** 'it is in the power of', almost 'it is in the nature of'.

ταρβεῖν κτλ. = ταρβεῖν μὴ σφαλῆι ὁ εὖ πράσσων.

εὖ ... εὖ: a rhetorically effective repetition: 'those who judge well fear for him who fares well'.

ποτε: referring to the future, cf. 25.

298 **οἶκτος δεινός:** a strong expression of feeling, cf. *Phil.* 965.

301–2 The theme of slave and free again, cf. 257n. 'Once they were free men's daughters perhaps, but now they have the life of a slave.' For δοῦλος as an adjective cf. 53.

303–5 **τροπαῖε:** because Zeus who turns the tide of battle was responsible for the plight of these women.

'May I never see you so visit (any of) *my* children at any stage in their lives.' ποι lit. = 'in any direction', hence 'anywhere they may be' in time or space. D. then adds to 'may I never see it' the idea 'at any rate may it never happen while I live'.

εἴ τι δράσεις: euphemistic for 'if you *do* bring such disaster'.

306 This line rounds off the first part of the speech, returning to the sentiments of 296ff. (ring composition). δέδοικα even more explicitly than ταρβεῖν recalls the familiar theme of D.'s fears (cf. 175n.).

308 **τεκνοῦσσα** 'a mother'. This is Brunck's suggestion, based on the corrupt variant τεκνοῦσα. Most MSS read τεκοῦσα, 'having given birth', but the adjective makes a better pair with ἄνανδρος and avoids what would otherwise be an ungainly repetition at 311; the form (a contrac-

tion of τεκνόεσσα) occurs only here, but cf. e.g. Eur. *Hipp.* 733 πτεροῦσσαν.

πρὸς ... φύσιν 'judging by your looks'; for πρός in this sense cf. *Phil.* 885 πρὸς τὰς παρούσας ξυμφοράς.

τῶνδε are all the concomitants of marriage and motherhood. The language recalls D.'s speech to the Chorus, especially 143.

310 Iole does not answer, so D. appeals to Lichas.

313 'Inasmuch as she is the only one who has the sense to feel her position' (Jebb) or 'who knows how to behave' (φρονεῖν = σωφρονεῖν, Kamerbeek, Mazon). How are we to imagine Iole conducting herself? She is a figure of the utmost dramatic importance, but she remains totally enigmatic. The text gives only two hints: (i) this line, which suggests that she stands out in some way from the other captives, and (ii) 325–7, Lichas' claim that she has been weeping ever since she left home; but he may not be a reliable witness. Editors differ widely in their interpretations: Jebb imagines that Iole is distinguished by her sense of the calamity, and suffering shame, grief and embarrassment, while her companions are 'comparatively callous'; Kamerbeek on the other hand prefers an Iole whose self-control is contrasted with the unrestrained lamentations of her companions. All that is universally agreed is that she 'looks noble'; perhaps this is all that would have been actually rendered on the Greek stage. In a masked performance it is most unlikely that actors taking the part of silent bystanders mimed their reactions to the words that were being spoken. It is hard to convey subtle shades of feeling without facial expressions, and more important, the audience need to know who is speaking: elaborate action on the part of actors who are *not* speaking is liable to lead to confusion. D.'s sympathetic reaction acts as a guide to our own: it is natural to share her pity for Iole.

314–15 A clear warning that Lichas has something to hide.

τί δ' ἄν με καὶ κρίνοις: Denniston notes (315) that καί puts the stress on κρίνοις: 'Why should you *ask* me?' For κρίνειν = ἀνακρίνειν cf. 195n.

τῶν ἐκεῖθεν: sc. γεννημάτων (Campbell) or = 'of the people there' (Jebb). The former seems preferable: 'Perhaps her lineage is not the meanest of lineages there', a very cautious answer.

316 **μή** introducing an anxious question: 'Can she belong to the royal house?'

Εὐρύτου σπορά τις ἦν 'Was she possibly (τις) a child of Eurytus?' (Campbell *EL* 36) is more appropriate than 'Had Eurytus any children?', which has to be understood to mean 'any female children': Lichas has been telling D. about his sons.

317 καὶ γὰρ οὐδ' ἀνιστόρουν μακράν 'I did not in fact pursue my inquiries far.'

318 ξυνεμπόρων: her companions on the journey.

319 Lichas makes a most unconvincing reply.

ἤνυτον: the tense stresses that he conducted the whole of his errand in silence.

320 εἴπ' ... ἀλλ' ἡμὶν ἐκ σαυτῆς 'Well, you tell me yourself.' For **ἀλλά** see Denniston 13. ἡμιν thus accented is scanned ἡμῐν. This convenient alternative to ἡμῖν, along with ὑμιν for ὑμῖν, is used by Soph. but not by Aeschylus (unless Page is right to accept **ἁμίν** at *Eum*. 349 and ὑμίν at *Supp*. 959) or Euripides.

321 καὶ ξυμφορά τοι 'it is indeed a distress (to me)', a courteous expression of sympathy (τοι is persuasive, cf. Denniston 540–1), ironical in view of the ξυμφορά that *knowledge* of Iole's identity will turn out to be for D.

322–4 'Well, she will speak (if she does speak) not at all on a par (οὐδὲν ἐξ ἴσου) with the past', i.e. if she speaks it will be a complete change from her former behaviour.

τἄρα = τοι ἄρα.

διήσει 'send forth', a necessary correction of διοίσει in the MSS, which is inappropriate with γλῶσσαν. This is to be interpreted as 'utterance' and not literally as 'tongue'; cf. *El*. 596 ἢ πᾶσαν ἵης γλῶσσαν.

ἥτις 'for she', like *quippe quae*, giving the explanation for Lichas' assertion that she will not speak; cf. 6n.

οὔτε μείζον' οὔτ' ἐλάσσονα: a strongly emphatic type of expression. For a similar antithesis cf. 'high and low' for 'everywhere' in English.

325 ὠδίνουσα ... βάρος 'travailing with the burden' (Jebb), a cognate acc.; cf. *Phil*. 1326 νοσεῖς τόδ' ἄλγος.

326 δακρυρροεῖ: English would use a perfect tense: 'has been weeping ever since she left ...', cf. 28, 45.

327 διήνεμον: probably a synonym for ἠνεμόεσσαν: 'tall towns' are regularly described as 'windy' in epic, and Oechalia is ὑψίπυργον at 354 and αἰπεινᾶς at 858. Others take διήνεμον as 'open to the winds', i.e. 'in ruins'.

327–8 'This state is certainly bad, but it does lay claim to (our) indulgence', i.e. we should not insist on her speaking. αὕτη is the reading of only one MS (Zo); the commonest reading is αὐτῆι 'for her', but this must be unemphatic (cf. Stinton 135) and cannot be contrasted with the 'us' implicit in συγγνώμην. For μὲν ... ἀλλά cf. Denniston 5.

329 ἡ δ' οὖν ἐάσθω 'Very well then, let her be.' For δ' οὖν cf. 1157 and Denniston 466–7.

331 Most MSS read τοῖς οὖσιν λύπην πρός γ' ἐμοῦ λύπην λάβοι, which is obviously corrupt. Zo's ἄλλην in place of the first λύπην removes the main difficulty, and, as Dawe argues (*Studies* III 41–2), R's οἷσιν 'her own troubles' gives more point to ἅλις γὰρ ἡ παροῦσα at 332 than οὖσιν 'her existing troubles'.

332–4 The scene appears to be coming to an end: Lichas is to prepare for his return to Heracles, and D. must set 'the things within' in satisfactory order, a vague phrase for her domestic responsibilities.

θ' ... δέ: cf. 285n.

Lichas and the captives begin to leave the stage; D. moves towards the palace door, but the Messenger blocks her path.

335 With the aid of γε the main verb is easily understood from D.'s previous sentence (Denniston 135). 'Yes (go in) when you have first stayed here for a few moments.'

336–7 μάθῃς ... ἐκμάθῃς: the emphasis is on D.'s process of discovery, a major theme of the play (cf. 143n.). The effect of the words is reinforced by the stage action: see below, 339n. Most MSS read οὕστινας ἄγεις at 336, which is unmetrical; γ' (AUY) is unexceptionable and may well be right, but many editors have preferred Triclinius' τ' which assumes a slight irregularity in the structure of the sentence (the Messenger begins as if he were going to say 'so that you may learn *both* whom you are taking indoors *and* things you heard nothing of before', but the second τ' is followed by a second verb of learning, which alters the construction: 'so that you may *both* learn whom you are taking ... *and* learn thoroughly things ...' (cf. Denniston 519–20)).

οὕστινας: the Messenger rather mysteriously uses the plural; we know he means Iole, just as ὧν τ' οὐδὲν εἰσήκουσας refers to the motivation of Heracles.

338 πάντ': if the text is sound this must be adverbial: 'in all respects'. Jackson (*MS* 129–30) objects that there is no parallel for adverbial πάντα accompanying a transitive verb with a direct object expressed; but no convincing emendation has yet been proposed. M.D. Reeve (*G.R.B.S.* 14 (1973) 166–7) suggests that the line is interpolated.

339 'Why (τοῦ = τίνος = τίνος ἕνεκα) do you check me as I go?' The present middle of ἐφίστημι is not found elsewhere in the sense of 'cause to halt', which is common in the active and at least paralleled in the aorist middle, but this is probably the meaning here. Alternatively 'this βάσις' is the Messenger's (internal acc. after ἐφίστασαι): 'Why do you come upon me like this?'. Longo compares *Aj.* 42 τί δῆτα ποίμναις τήνδ' ἐπεμπίπτει βάσιν;, but με rather than μοι after ἐφίστασαι is not easily paralleled. Either way, the text draws attention to an important piece of stage business, the sudden intervention of the Messenger (who has been silent all through the scene with Lichas) and the halting of D., who now must turn and face the revelation of the truth (cf. O. Taplin, *G.R.B.S.* 12 (1971) 30).

340–1 τὸν πάρος | μῦθον: the Messenger means his own report at 180–99.

δοκῶ: sc. μάτην σε ἀκούσεσθαι.

342–3 Why does D. ask if Lichas and the rest (ἐκείνους) should be recalled, when the Messenger has already told her to let them go (336)? The question emphasizes her complete ignorance of what is to be revealed and adds to the dramatic importance of the revelation.

344 σοὶ ταῖσδε τ' is governed by ἐξειπεῖν understood from 343: 'For telling you and these women (the Chorus), nothing is excluded.'

345 καὶ δὴ βεβᾶσι 'Well, they have gone', Denniston 251. The stage directions are clearly indicated: Lichas and the captives have at last left the stage.

346–8 ἀνήρ: many editors have adopted Hermann's ἁνήρ (= ὁ ἀνήρ), but as Ellendt points out (63–4) the article is unnecessary here; cf. 1238.

δδ': this can be used even though Lichas has by now left the stage.

ἔλεξεν ... φωνεῖ: the change to the present tense is natural enough, as it would be in 'There is no truth in what he said.' The peculiarity is in the choice of φωνεῖ: 'He *utters* nothing true in what he *said*.' Longo compares Eur. *Cycl.* 259 for the turn of phrase (ἀλλ' οὗτος ὑγιὲς οὐδὲν ὧν φησιν λέγει).

δίκης ἐς ὀρθόν 'in accordance with the straight rule of honesty'. Even without the definite article ὀρθόν has almost the force of a noun.

The Messenger is not strictly logical: first he says 'Lichas was not telling the truth just now', then rephrases his claim: 'Either he was dishonest (κακός) just now or he was lying before.'

350 **ἃ μὲν γάρ**: the word order suggests that ἅ is accusative of respect: 'as for what you have said'. Some editors prefer to understand τούτων (governed by ἀγνοία); others treat ἀγνοία μ' ἔχει as the equivalent of a transitive verb (ἀγνοῶ) with ἅ as its direct object. All three interpretations yield the same sense 'I don't know what you have been talking about.'

μέν: the μέν clause ('I do not understand your meaning') contrasts with what precedes (σαφῶς μοι φράζε). Cf. Denniston 377.

ἀγνοία: normally ἄγνοιᾰ, but here the final -α is long as the accent shows, cf. *Phil.* 129 and LSJ.

351–74 The Messenger reveals the truth. He begins and ends his speech by stressing his evidence: Lichas' first version of the story was heard by many witnesses, the assembled people of Trachis (351–2; 371–3).

352–3 **τῆς κόρης | ταύτης ἕκατι**: mentioned first as being the most important fact. On ἕκατι cf. 274–5n.

κεῖνος: i.e. Heracles.

ἕλοι: by a mild zeugma this must mean 'overcame' of Eurytus and 'sacked' of Oechalia. Cf. Pindar, *Ol.* 1.88, where this same verb is used of overcoming an enemy and winning a bride.

354 **Οἰχαλίαν**: the use of the proper name (scanned – ⏑ ⏑ –) justifies the resolution of the seventh element, cf. 233n.

354–5 **Ἔρως ... θέλξειεν**: the next vital point: Heracles' real motive was love (contrast Lichas' version at 251, Ζεὺς ... πράκτωρ). Cf. Eur., *Hipp.* 535–54 for a similar interpretation. θέλγειν is the *vox propria* for the

activity of Eros; here it governs an infinitive, and so means 'beguile into ...', cf. [Aesch.] *P.V.* 865 ἵμερος θέλξει τὸ μὴ | κτεῖναι.

αἰχμάσαι τάδε 'to undertake this warlike exploit'. The striking juxtaposition θέλξειεν αἰχμάσαι brings out the contradictory nature of Ἔρως.

356–7 The Messenger dismisses the motives alleged by Lichas: (i) lit. 'the services consisting in labours among the Lydians and under Omphale' (cf. 248ff.; Campbell *EL* 17 for the genitive) and (ii) 'the death-by-hurling of Iphitus' (cf. 262ff.).

ῥιπτὸς ... μόρος: cf. *Aj.* 254 λιθόλευστον Ἄρη 'death by stoning'.

358 **ὃν** refers to Eros, whose responsibility Lichas 'thrusts aside'.

359 **ἔπειθε**: the tense implies 'was having no success in persuading'.

φυτοσπόρον: apparently a Sophoclean coinage: it looks pompous as a synonym for 'father', but cf. e.g. τοῦ φυτουργοῦ πατρός (*O.T.* 1482).

360 **κρύφιον ... λέχος**: Heracles asks for Iole as a concubine. There are two ways of construing: either λέχος is direct object of ἔχοι and means 'union' (or 'partner'), or αὐτήν understood is the direct object and κρύφιον ... λέχος is in apposition, 'to be a secret wife', cf. 27–8n.

362–4 There are several suspicious features in these lines as they stand: (i) the extremely harsh change of subject ('he (Heracles) attacked her country, in which he (Lichas) said Eurytus held the royal power'); (ii) the rather incidental introduction of the information that the girl is daughter of Eurytus, which would be better saved for the climax at 380–1; (iii) the use of the article with a proper name (Εὔρυτον), which as Dawe points out (*Studies* III 84) is not normal in Soph. unless the demonstrative is also used. This difficulty can be solved by emending τῶνδ' (which is in any case odd) to τόνδ', but the other objections still have to be met, and it does not help to explain them as characterizing the garrulous and simple-minded Messenger. The neatest solution is Hartung's: he treats τὴν ταύτης ... πατέρα as an interpolation (cf. *Aj.* 841–2 and *Phil.* 1365 a-c, certain examples of this type of insertion: 'Binnen-interpolation', G. Jachmann, *Philologus* 90 (1935) 341–3). Others (most recently Dawe 84) prefer to take τὸν Εὔρυτον as an intrusive gloss; then the subject of εἶπε need not be Lichas.

365–6 As the text stands the object of πέμπων has to be understood from τῇσδε in 364. Some editors find the ellipse too harsh and introduce a pronoun in 365 or 366 (see *app. crit.*).

ἐς τούσδε: the MSS read ὡς, which can only be retained if δόμους is taken to suggest the people of the household, cf. LSJ *s.v.* C. III.

367 The Messenger spells out the brutal truth. Iole is not coming as a slave: the true slave, it turns out, is Heracles himself. Cf. 281n. for the theme of slavery.

368 **οὐδ' εἰκός**: sc. ἐστι.

ἐντεθέρμανται: the verb is not used elsewhere, but ἔνθερμος is a well established adjective. For ἐν- in compounds of similar meaning cf. ἐνάπτω, ἐνδαίω.

371–2 **πρὸς μέσηι ... ἀγορᾶι** need not conflict with ἐν βουθερεῖ λειμῶνι of 188: the details are in any case left vague, and ἀγορά can mean both a place where people meet and the assembled people themselves. The main emphasis here is on the number of witnesses who heard Lichas' original account. (The pleonasm συνεξήκουον ὡσαύτως adds to this effect.)

375–9 D. is overwhelmed. Her first reaction is to ask three rhetorical questions: What has happened to me? What trouble have I let into my house? So she is nameless, is she? The tone of 377–9 is bitterly ironical: 'Is she nameless, then, as her escort swore, she who is so distinguished in her looks and bearing?' 'Nameless' is ambiguous, to be taken both literally and in the sense 'without rank'. D. had already singled out Iole as 'looking noble' (308–9); now her intuition has been painfully confirmed. There is dramatic point in this line if it is spoken by D.: it recalls the earlier passage and prepares (particularly through ὄμμα) for her response to the threat which, at 547ff., she sees posed by Iole's beauty. If 379 is spoken by the Messenger it is much duller: 'Indeed' (reading ἦ) 'she is very distinguished in looks and bearing/origin', or 'in name and bearing' (reading ὄνομα with Froehlich). Evidently the attribution of speakers was uncertain in antiquity (as the scholiast implies), and since the text had been corrupted to ἡ (or ἥ) καὶ τά at an early stage this is not surprising.

δύστηνος: sc. ἐγώ.

ἆρ': for this particle introducing an ironic question expecting a negative answer cf. *El.* 816 ἆρά μοι καλῶς ἔχει; (Denniston 46).

οὑπάγων = ὁ ἐπάγων.

380–1 The Messenger replies as though D. had asked a straight question.

μέν: there is no answering δέ; perhaps as Jebb suggests, the speaker begins as if 'Ιόλη δὲ καλουμένη were to follow, but changes to 'Ιόλη 'καλεῖτο to give greater prominence to the name. Radermacher and Dawe prefer to assume a lacuna after 380.

ποτέ: with 'καλεῖτο, 'formerly', but without any suggestion that she has a different name now.

381–2 **τῆς ... ἱστορῶν** 'whose origins he couldn't, of course, say anything about – because he made no enquiries'. δῆθεν is heavily ironical, and οὐδὲν ἱστορῶν echoes Lichas' words at 317: οὐκ οἶδα· καὶ γὰρ οὐδ' ἀνιστόρουν μακράν. The Messenger's point is that Lichas would have had no need to enquire; everyone must have known who Iole was when Heracles sacked Oechalia.

383–4 The Chorus are horrified at the treachery of Lichas: λαθραῖ' is the word given most stress. Their condemnation is general enough to allow the audience to include Heracles if they choose.

μή τι ... ἀσκεῖ 'if not all, at least he who practises ...', a way of saying 'He who practises treachery is the worst kind of offender.'

385–6 The point of these lines is to bring out D.'s sense of shock (ἐκπεπληγμένη) rather than to suggest indecisiveness. She responds promptly to the Chorus' advice (ἀλλ' εἶμι 389).

387–8 **ὡς** 'since', cf. 391.

εἴ νιν πρὸς βίαν κρίνειν θέλοις 'if you were willing to press him'. The reference is to strong moral pressure, not physical violence here.

389 **οὐκ ἀπὸ γνώμης** 'not away from good judgement' (Jebb), i.e. not amiss.

391–2 'not at my summons, but of his own accord', lit. 'self-invited'. It is typical of Greek to use such 'polar' expressions, cf. 234–5n. The arrangement 'white and not black' is commoner than (as here) 'not black but white'.

Lichas conveniently reappears on stage: Soph. does not waste time sending for people if they can plausibly come unbidden.

393–435 *Lichas is challenged.* Soph. uses a three-cornered dialogue in this scene, but the pattern is less complex than in *O.T.* (1119–81): first there is a short exchange between Lichas and D. (393–401), then the

Messenger takes over the interrogation of Lichas (402–435) and D. does not speak again until her long speech at 436ff.

394 **ὡς ἕρποντος ... ἐμοῦ**: genitive absolute, with ὡς to point its causal function.

ὡς ὁρᾷς: this is probably better than parenthetical εἰσορᾷς as in the MSS, even though ὡς now occurs three times in the space of six words.

395 **ὡς**: exclamatory.

ἐκ ταχείας: Greek idiom makes adverbial expressions out of preposition + fem. adj., cf. ἐξ ἑκουσίας 727. Often a noun is easily understood, but sometimes the phrase is self-sufficient, as here. Lichas is hurrying away, eager no doubt to avoid further questions.

396 **πρὶν ... κἀννεώσασθαι** 'before we have even (καί) renewed our conversation'. κἀννεώσασθαι = καὶ ἀννεώσασθαι (poetic form of ἀνανεώσασθαι). The MSS read καὶ νεώσασθαι, but the scholia and a reference in Eustathius (811.23) imply that the compound verb originally stood in the text.

397 **ἱστορεῖν**: the key word of this scene, cf. 404, 415, 418.

398 **τὸ πιστὸν... νεμεῖς** 'Will you give me (lit. allot to me as my portion) the honest truth?' τὸ πιστὸν τῆς ἀληθείας is an emphatic way of saying 'the whole truth'.

399 Lichas calls 'great Zeus' to witness his truthfulness, but by 401 he is already lying.

ὧν γ' ἂν ἐξειδὼς κυρῶ '(Yes, I will give you the truth) ... in those matters at any rate, of which I have full knowledge.' ὧν is more likely to be governed by νεμῶ τὸ πιστὸν κτλ. understood than by ἐξειδώς treated as if it were an adjective.

402 **οὗτος**: a familiar mode of address, not necessarily hostile or contemptuous, but with βλέφ' ὧδε 'look here', 'look at me' the tone is rough and peremptory. Cf. *O.T.* 1121 οὗτος σύ, πρέσβυ, δεῦρό μοι φώνει βλέπων, Menander, *Samia* 312 οὗτος βλέπε δεῦρο.

403 **σὺ δ'** introduces an indignant question.

404 **εἰ φρονεῖς**: editors render 'if you understand', 'if you are sane', 'if

you are sensible'. Perhaps 'if you have the wit', continuing the sarcasm of τόλμησον.

δ σ' ἱστορῶ: double accusative; cf. the passive construction at 415 ἱστορούμενος βραχύ.

409 The division of the line between two speakers (*antilabe*) indicates a rise in excitement, cf. 418.

409–12 There is pointed word play in these lines: δίκαια (409) is picked up by δίκην (410) and δίκαιος (411 and 412).

414 **μῶρος ... σέθεν** 'I have been a fool to listen to you (σέθεν = σου) all this time.'

415 **οὔ** answers ἄπειμι.

418 **δήπου** 'no doubt'. The Messenger's question looks harmless enough: 'You know the person I mean ...', but it leads at once to the accusation 'Did you not say she was Iole ...?'

419 **ἣν ὑπ' ἀγνοίας ὁρᾷς**: if the text can stand this must mean 'whom you look at with ignorance', i.e. as if you knew nothing about her. (The tense need not imply that Iole is back on stage; cf. φωνεῖ at 347.) But ὑπ' ἀγνοίας ought to mean 'from ignorance' rather than 'with affected ignorance'; see Jackson *MS* 128–9 for emendations, none of them clearly convincing.

421–35 Lichas tries to bluff his way out.

424 **ἀγορᾶι**: cf. 371–2n.

425 **ναί** probably suggests a momentary hesitation on Lichas' part, like ναί at Eur. *I.T.* 742 (both unnecessarily deleted by Dindorf).

427 **ποίαν δόκησιν**: the Messenger uses the 'crude terseness' (Fraenkel on Aesch. *Ag.* 1119) of everyday speech. In colloquial Attic one speaker often repeats a word used by a previous speaker with ποῖος prefixed, to express scorn or disbelief. See LSJ *s.v.* ποῖος 2.

428 **δάμαρτ'**: the same word is used of D. at 406, but in applying it to Iole Soph. is not raising a legal issue; cf. 1224n. There is a similar imprecision, appropriate to the heroic setting, at 460, 545–6, 550–1.

429 **ἐγὼ δάμαρτα**: another colloquialism, cf. 427. The idiom is common

in Aristophanes, e.g. *Plutus* 128–9 ΧΡ. ἐγὼ γὰρ ἀποδείξω σε τοῦ Διὸς πολὺ | μεῖζον δυνάμενον. ΠΛ. ἐμὲ σύ;

429–31 Lichas tries to evade the interrogation by appealing to D., but the Messenger plays his trump card: 'I heard you myself.'

430 **τόνδε τίς ποτ' ἐστίν:** cf. 2n. for the construction.

ξένος is contemptuous here.

431–3 The Messenger gives a skeleton version of his previous story: 'that (the) whole city was overcome through desire for this girl, and it was not the Lydian woman that destroyed it (αὐτήν = the city) but the passion aroused for her'. A succinct reminder of one of the play's main themes, the power of ἔρως.

ταύτης ... τῆσδε: *variatio*, cf. 476–7.

φανείς 'made manifest': the aorist brings out the suddenness of Heracles' reaction.

435 **νοσοῦντι ... σώφρονος:** the contrast makes clear that νοσοῦντι means 'unsound in mind' here.

ληρεῖν 'talk idly'. The dative suggests conflict: 'waste time arguing with'.

οὐχὶ σώφρονος: sc. ἐστι: 'it is not the part of a sane man'.

436–69 *Deianira's appeal to Lichas.* D. argues thus: (i) I will be reasonable: I understand the power of Love and will not blame Heracles and Iole; (ii) there is no credit for you in trying to hide the truth, and in any case it will be revealed by others; (iii) you need not fear my reaction to the news: Heracles has been unfaithful many times before; and I pitied Iole as soon as I saw her. There is no need to see this as a piece of calculated deception on D.'s part. We know that her first reaction to the news was to be desolated (375–9), but here we see her trying, at least, to face it – and we have evidence from the earlier part of the scene that she did indeed pity Iole.

436 **πρός σε:** in appeals σε is often inserted between πρός and the gen. of whatever one is appealing by, sometimes with a verb meaning 'I implore' expressed, sometimes (as here) without a verb; cf. Eur. *Med.* 324 μή, πρός σε γονάτων τῆς τε νεογάμου κόρης.

κατ' ἄκρον ... νάπος: νάπος means (wooded) glen or valley; with ἄκρον

the picture is presumably one of a wooded mountain top. Jebb translates 'the high glens of Oeta'.

Οἰταῖον: cf. 200n.

437 ἐκκλέψῃς λόγον: either 'withhold the truth' (cf. Eur. *Ion* 946 κἆιτ' ἐξέκλεψας πῶς Ἀπόλλωνος γάμους; where ἐξέκλεψας means 'concealed') or 'tell a lying tale' (cf. *Aj.* 188 κλέπτουσι μύθους 'tell crafty tales', Jebb). See Denniston on Eur. *El.* 364 for the range of meanings of κλέπτειν and ἐκκλέπτειν.

438 κακῆι 'ignoble', 'ungenerous', rather than 'wicked'.

439–40 '...or one who does not know very well that man (understood from τἀνθρώπων = τὰ ἀνθρώπων) is not constituted to take pleasure in the same things always', i.e. Heracles is destined by nature to be unfaithful. This is better in the context (D. stressing her awareness of Heracles' inconstancy) than taking χαίρειν as subject of πέφυκε and τοῖς αὐτοῖς as masc.: 'rejoicing does not by nature belong to the same people always'.

441–2 μέν νυν emphasizes Ἔρωτι: 'Certainly whoever opposes *Love*...'

ἀντανίσταται ... ἐς χεῖρας 'gets up to come to grips with', of a boxer taking up the challenge.

πύκτης ὅπως: in early art and literature Ἔρως is portrayed as an athletic youth, forever playing games. He is a boxer at Anacreon 51 (= *PMG* 396), a ball player at Anacreon 13 (= *PMG* 358), a wrestler in Meleager (*A.P.* 12.48.1–2 = 1423–4 Gow–Page).

442 οὐ καλῶς φρονεῖ 'is not in his right mind'.

444 κἀμοῦ γε: D. freely admits the power of Love over herself. This turns out to be a crucial factor in the action (see below on 531ff.). M. D. Reeve's objections to this line (*G.R.B.S.* 14 (1973) 167, following Wunder) are answered by Stinton 135–6.

χἀτέρας = καὶ ἑτέρας, gen. sing.

οἵας γ' ἐμοῦ: logically one would expect οἵα γ' ἐγώ (εἰμι), but the phrase is attracted into the same case as ἑτέρας.

445–7 τ' ... ἤ: 'ἤ is substituted for the second τ' as the disjunctive ·ure of the sentence becomes more prominent' (Campbell). See ·iston 514 (iv) for parallels.

νόσωι: love as a disease is a characteristic Greek idea, cf. frs. 149.1, 680.3 P & R; Eur. fr. 400 N[3]; Barrett on Eur. *Hipp.* 476–7.

ληφθέντι: 'attacked'.

μεμπτός is active in sense, 'apportioning blame'. Normally it means 'deserving blame'. Jebb on *O.T.* 969 gives examples of other verbal adjectives with an active as well as a passive sense; cf. Fraenkel on Aesch. *Ag.* 238 (n.1).

447–8 D. understands that Iole cannot be blamed for Heracles' passion.

τοῦ μηδὲν αἰσχροῦ μηδ' ἐμοὶ κακοῦ τινος 'of what is not at all (μηδέν) shameful and does me no harm'. τοῦ is to be understood with both phrases.

For generic μή cf. 721–2n.; *Ant.* 494 τῶν μηδὲν ὀρθῶς ... τεχνωμένων.

449–50 **μαθὼν ... μάθησιν ... ἐκμανθάνεις**: learning in the sense of being trained, which is picked up in παιδεύεις (451). But the effect of the rhetorical figure (*traductio*) is to give stress to the broader theme of knowledge, which is prominent in this speech (cf. 439–40; 458–9).

οὐ καλήν: the moral judgement on Lichas' behaviour is continued with χρηστός ... κακός (452), οὐ καλή (454), οὐ καλῶς (457), κακόν (468).

451 **αὑτόν** for σεαυτόν, cf. *O.C.* 929–30 and Fraenkel on Aesch. *Ag.* 836.

452 **ὀφθήσηι κακός** 'you will be seen (i.e. found, proved) bad'. For this use of ὀφθῆναι cf. *O.T.* 509–10 καὶ σοφὸς ὤφθη | βασάνωι θ' ἁδύπολις.

453–4 **ἐλευθέρωι**: since Lichas is a free man D. can appeal to his sense of honour.

κήρ 'grievous fate', here 'disgrace', 'deadly reproach'.

455 Lit. 'But that you will get away with it, this is not possible either.'

ὅπως: as in sentences like οὐκ ἔστιν ὅπως ...

οὐδέ means 'not ... either' here rather than 'not even'. Mazon renders, 'et quant à me tromper, cela non plus, tu n'y parviendras pas'.

456 **πολλοὶ γάρ**: sc. εἰσιν.

457 **μέν**: there is no corresponding δέ clause: D.'s thought takes a different turn.

δέδοικας ... ταρβεῖς: a typical instance of *variatio*, cf. 202–3n.

459 τὸ δ' εἰδέναι τί δεινόν; i.e. τί δεινόν ἐστι τὸ εἰδέναι; For the postponed interrogative cf. 1230–1. The question expresses one of the play's deepest issues, cf. 143n.

459–60 Heracles' sexual appetite was a notorious feature of his myths.

460 πλείστας ἀνὴρ εἷς: for the expression cf. *O.C.* 563–4 εἷς πλεῖστ' ἀνὴρ ... ἤθλησα κινδυνεύματ' and Fraenkel on Aesch. *Ag.* 1455.

ἔγημε carries no necessary legal implication; cf. 428n.

462–3 ἠνέγκατ': φέρομαι normally refers to good reputation, but cf. e.g. Thuc. 2.60.7 οὐκ ἂν εἰκότως νῦν τοῦ γε ἀδικεῖν αἰτίαν φεροίμην.

ἥδε τ' οὐδ' ἂν εἰ: a condensed expression. The full version would be e.g. ἥδε τ' οὐκ ἂν ἐνέγκαιτο ὄνειδος, οὐδ' εἰ ... ἐντακείη.

ἐντακείη: syntactically it would be most natural to take Iole as the subject, but many editors prefer to understand Heracles (with the schol.). It is hard for modern readers to decide which formulation would be the more natural for D.: 'I should not blame her even if she were quite absorbed in her passion for Heracles' or 'I should not blame her even if Heracles were quite absorbed in his passion for her', i.e. even if she were a special case in the history of Heracles' love affairs. The evidence of 444 (πῶς δ' οὐ χἀτέρας οἵας γ' ἐμοῦ;) suggests that D. might well be thinking of Iole's feelings here; cf. Winnington-Ingram, *Sophocles* 81 n.27.

τῶι φιλεῖν: lit. '(melted) into (her) love'.

σφ': cf. 121n.

464–5 προσβλέψασ' 'as soon as I saw her'. D. did not of course learn straight away that Iole was the cause of the destruction of Oechalia, but there is no need to see any duplicity in her words here.

465 The beauty of Iole recalls the beauty of D. (25 μή μοι τὸ κάλλος ἄλγος ἐξεύροι ποτέ). At this stage D. does not know that both she and Heracles will literally have their lives destroyed by the beauty of Iole.

466–7 The expression is striking: Iole the victim is also the destroyer and enslaver.

468 ῥείτω κατ' οὖρον 'let them go on wind and wave'. The expression seems to have been proverbial, cf. ἴτω κατ' οὖρον, Aesch. *Sept.* 690. The image suggests things being swept along by a current on the surface of

the water, conveying a sense of helplessness before greater external forces.

468–9 **κακὸν | πρὸς ἄλλον εἶναι**: intended not as a command for its own sake, but as foil to πρὸς δ' ἔμ' ἀψευδεῖν.

470 **πείθου** 'be persuaded', 'do as she says'; there seems to be no need to change to the aorist; cf. Fraenkel on Aesch. *Ag.* 1054.

472 **ἀλλ'** 'Well . . .', cf. Denniston 16.

473 **θνητὴν φρονοῦσαν θνητά**: one of the most fundamental of traditional Greek ideas; for the formulation cf. Epicharmus 263 K θνατὰ χρὴ τὸν θνατόν, οὐκ ἀθάνατα τὸν θνατὸν φρονεῖν.

κοὐκ ἀγνώμονα: probably neut. pl., a 'polar' expression (cf. 234–5n.) giving further stress to θνητά. This seems better than taking ἀγνώμονα as fem. sing. of D., understanding οὖσαν.

475 **γάρ** picks up τἀληθές in 474, but 475 as a whole looks forward to the next three lines and is best punctuated with a colon after ἐννέπει.

476 **ὁ δεινὸς ἵμερος**: the article implies a reference to something already mentioned: so 'the tremendous longing (described by the Messenger)' rather than 'tremendous longing' unspecified.

477–8 **διῆλθε** implies 'shot through', 'pierced' as of a pain, cf. *Phil.* 744.

ἡ πολύφθορος | καθῃρέθη 'the ruined Oechalia was captured', a mild prolepsis.

479 **τὸ πρὸς κείνου** 'what is in Heracles' favour'.

480 **εἶπε . . . ἀπηρνήθη**: sc. κεῖνος.

483 **εἴ τι τήνδ' ἁμαρτίαν νέμεις** 'if by any chance you regard this as a fault': Lichas is trying to minimize the seriousness of what he has done. Dawe (*Studies* III 86) is probably right to say that εἴ τι should mean 'if perhaps' rather than 'if in any respect', but 'if perhaps' is appropriate in the context, and there is no need to emend. (But his εἴ τι τῶνδ' is ingenious: 'if you regard any of these things (i.e. my conduct) as a fault'; cf. Eur. *Tro.* 1170 μακάριος ἦσθ' ἄν, εἴ τι τῶνδε μακάριον.)

τήνδ': logically one would expect τόδε, but it is common Greek idiom

for the demonstrative to be attracted to the gender of the predicate; cf. *O.C.* 88 ταύτην ἔλεξε παῦλαν.

484 **ἐπεί γε μὲν δή** 'Since however you *do* know'; cf. Denniston 395.

485 **κείνου τε καὶ σὴν ... χάριν** 'for his and your common advantage equally'. χάριν, acc. used adverbially, is constructed with the gen. or a possessive pron. or both, as here.

486–7 **στέργε** 'bear with'; cf. *Phil.* 538 ἀνάγκηι προύμαθον στέργειν κακά.

βούλου ... ἐμπέδως εἰρηκέναι: lit. 'be willing to have spoken unalterably'. The use of the perfect infinitive helps to suggest the permanent nature of the action.

λόγους | οὓς εἶπας ἐς τήνδ' 'your words in respect of Iole', i.e. 462ff.

488–9 **τἄλλ' ... πάντ' ... εἰς ἅπανθ'**: the repetition points the contrast between Heracles' invincibility and his helplessness. Once more the power of love is strongly stated (cf. 354–5; 441ff.).

ἔρω makes Heracles' submission to love seem inevitable.

490 **ἀλλ' ὧδε καὶ φρονοῦμεν** 'This is just what I have in mind.' ἀλλ' expresses ready agreement (Denniston 16) and καί 'binds the demonstrative [ὧδε] more closely to the following words', Denniston 307.

491–2 **κοὔτοι ... δυσμαχοῦντες**: difficult to interpret because Soph. is extending normal usage. ἐξαίρομαι usually means 'win' or 'carry off' e.g. a prize, but αἴρομαι uncompounded is used of burdens as well as prizes, and this is probably the sense here: 'I will not take upon myself a self-chosen affliction at any rate.' ἐπακτός means 'imported', 'alien'; in this context it is best interpreted (with the schol.) as 'self-imposed' (as opposed to a 'homebred' affliction which one would not be able to escape), or perhaps as 'foreign to my nature' (H. Lloyd-Jones, *Gnomon* 28 (1956) 108). νόσον must recall 445: D. means that with Heracles so afflicted she has trouble enough, and to resist the power of Eros (θεοῖσι δυσμαχοῦντες) would only bring more.

δυσμαχοῦντες: masc., because D. uses a generalizing plural. For δυσμαχεῖν cf. *Ant.* 1106 ἀνάγκηι δ' οὐχὶ δυσμαχητέον.

492–5 These lines motivate Lichas' return indoors and foreshadow the coming action: D. will send gifts to Heracles. One of these gifts is

going to shape the rest of the play, namely the robe which Deianira will send as a charm to win back Heracles' love. Soph. gives no hint at this stage that D. is planning to use magic, and there is certainly an element of surprise at the beginning of the next episode (531ff.), when she announces that she cannot endure Iole as a rival in her own house. But a spectator or reader familiar with the myth might sense an unintentionally ominous note in her words ἀντὶ δώρων δῶρα and particularly προσαρμόσαι 'adjust', 'make fit', in view of the story of the fatally clinging robe.

493 λόγων ... ἐπιστολάς 'commissions consisting in words', i.e. by contrast with the gifts. ἐπιστολαί in Soph. means 'mandate' not 'letter', cf. *O.C.* 1601.

τ': the elision gives the line a quasi-caesura.

494–5 'and take such gifts as it is right to give in recompense for gifts, these too'. The redundant καὶ ταῦτα lays stress on the significant idea of gifts.

ἀντὶ δώρων δῶρα: cf. Eur. *Hel.* 1234 χάρις ... ἀντὶ χάριτος. The repetition emphasizes the reciprocity of gift-giving.

496 ὧδε is best taken with the whole phrase σὺν πολλῶι στόλωι. There is some bitterness, but not sarcasm, in these words.

Exeunt D., Lichas and the Messenger.

497–530 First Stasimon

The Chorus reflect on the power of love, which has been a leading theme of the preceding scene. They use as illustration the story (told by D. herself at 6ff.) of the duel between Heracles and Achelous, thus making a link between D. and Iole as objects of Heracles' passion and stressing the continuity between past and present, which is one of the striking features of this play. There is a strong flavour of the epinician ode in this lyric: in the image of Aphrodite as victorious athlete (which resumes the theme of the violence of love, cf. 431–3 and 488–9; Eros the boxer 441–2) and in the agonistic language used of the duel, e.g. κατέβαν 504 and ἄεθλ' ἀγώνων 506, which suggest a contest of athletes rather than a fight between rival suitors. But although subject matter and style are reminiscent of Pindar or Bacchylides, the tone is quite different, and

Soph.'s epinician echoes only point the contrast. His victorious athlete is not a magnificent mortal but the goddess Aphrodite, who turns out also to be 'sole arbiter' of the contest, and there is a sinister contrast between her dominating figure (at the beginning of the strophe and the end of the antistrophe) and the pathetic image at the close of the epode, of the girl who is the object of the fight, a 'lonely calf' separated from its mother. The contest itself is described in terms which bring out the primitive violence of the scene, and there is no attempt to distinguish the glorious Heracles from his monstrous opponent Achelous, who fights in the shape of a bull: 'Then there was a clashing of fists and bow and bull's horns in confusion, and there were grapplings at close quarters, deadly blows from the forehead, groans from them both.' This vivid recall of Achelous prepares for the introduction of another monster, Nessus, in the next episode – Nessus who also lusted for D. and was also overcome by Heracles. The style is distinctly elevated; see notes on 498–500, 504–5, 507ff., 517–22, 527. This impression is reinforced by the use of Homeric language, often in non-traditional ways (e.g. ἀμφίγυοι 504) and of words or forms which do not occur elsewhere in extant Greek (τινάκτορα, πάμπληκτα, παγκόνιτα, ῥαβδονόμει, ἀνάμιγδα, ἀμφίπλεκτοι, ὀλόεντα, ἀμφινείκητον). As often, a pattern of repeated words helps to give the ode a close unity: σθένος (497, 507); Κύπρις (497, 515); ἄκοιτιν / ἀκοίταν (503, 525); ἐς μέσον / ἐν μέσωι (514, 515); προσμένουσ' / ἀμμένει (525, 528).

497–506 *Strophe*. The power of Cypris is very great: not to mention the gods, there is the example of the wooing of D. Who were the rivals in that contest?

497 **μέγα ... ἀεί** 'Great is the strength of victory which Cypris always carries off': a baffling expression. The required sense is clearly 'mighty Cypris is always victorious' (for the idea cf. *Ant.* 799–800 ἄμαχος γὰρ ἐμπαί-|ζει θεὸς 'Αφροδίτα), but it is hard to extract it from these words. Cf. Stinton 136, who revives Wakefield's punctuation μέγα τι σθένος ἁ Κύπρις· ἐκφέρεται νίκας ἀεί. For agonistic language used of Cypris cf. fr. 941.13 P & R τίν' οὐ παλαίουσ' ἐς τρὶς ἐκβάλλει θεῶν;

498–500 **τὰ ... θεῶν** 'the stories of the gods'. θεῶν is scanned as a monosyllable by synizesis. The mention of the gods recalls 443; here the Chorus choose the three most powerful, Zeus, Poseidon and Hades, who

between them were thought to rule the entire universe, cf. *Il.* 15.187ff. Zeus was a notorious lover, and Poseidon too, though on a less grand scale; Hades was associated only with the rape of Persephone.

παρέβαν ... οὐ λέγω: the device of *praeteritio*, by which several possible topics are mentioned only to be dismissed. This has the effect of enhancing the one that is finally chosen. For an example in lyric poetry cf. Ibycus 1 (= *PMG* 282).

παρέβαν: aorist referring to the present moment, cf. *Phil.* 1289 ἀπώμοσα. Pindar sometimes uses the aorist to describe the poet's present activity, e.g. *Nem.* 1.18–20 πολλῶν ἐπέβαν καιρὸν οὐ ψεύδει βαλών· | ἔσταν δ' ... καλὰ μελπόμενος.

ἀπάτασεν: deception (cf. θέλξις, 355n.) is Aphrodite's characteristic method; cf. e.g. her epithet δολοπλόκος (Sappho 1.2) and her role in Homer's story of the Διὸς ἀπάτη (see esp. *Il.* 14.214–17).

502 Ποσειδάωνα: the Homeric form, suitable in this elevated style.

τινάκτορα: the word is not attested before Soph., though the idea was ancient (cf. Ἐννοσίγαιος, a regular Homeric epithet for Poseidon), and Poseidon's trident is described as γῆς τινάκτειρα νόσος at [Aesch.] *P.V.* 924.

503 ἀλλ' answers μέν in 499.

ἐπὶ τάνδ' ... ἄκοιτιν: i.e. to win D. as a bride, cf. *Phil.* 591–3 ἐπὶ τοῦτον ... διώμοτοι πλέουσιν.

ἆρ': in questions ἆρα normally comes after the interrogative (Denniston 39–40).

504–5 ⟨τίνες⟩ ... τίνες: the question is in the grand style, marking the beginning of a heroic narrative, cf. Homer, *Il.* 1.8 τίς τ' ἄρ σφωε θεῶν ἔριδι ξυνέηκε μάχεσθαι; The manner is imitated by Pindar: τίς γὰρ ἀρχὰ δέξατο ναυτιλίας; | τίς δὲ κίνδυνος κρατεροῖς ἀδάμαντος δῆσεν ἅλοις; (*Pyth.* 4.70–1). (There is no agreement between editors over punctuation; in most texts 504–6 are printed as a single sentence, with a comma after γάμων. The same uncertainty exists in the passage from Pindar.)

ἀμφίγυοι: evidently a puzzle in antiquity: the scholion offers four different interpretations. The first of these, ἀντίπαλοι 'rivals', is perhaps part of the meaning, if an ἀμφι- compound can be used of each of two people in the way that e.g. δικρατεῖς Ἀτρεῖδαι at *Aj.* 252 means 'the two Atridae, both holding authority'. The schol.'s second explanation, ἰσχυ-

ροὶ ἐν τοῖς γυίοις, μαχεσάμενοι χερσὶ καὶ ποσίν, may be too specific, and the sense of the -γυος part of the compound may be little more than 'vigorous', 'tough'. Pindar (*Nem.* 7.73) uses γυῖον = 'body' (of an athlete). In Homer ἀμφίγυος is always used of a weapon 'pointed at both ends', but even used in a different sense it would still no doubt retain a Homeric flavour.

κατέβαν: the regular term for athletes entering a contest: cf. Pindar, *Pyth.* 11.49 Πυθοῖ τε γυμνὸν ἐπὶ στάδιον καταβάντες.

πρό 'for' i.e. 'in order to win'. πρό could of course mean 'before', but this would be rather tame in the context.

505–6 πάμπληκτα παγκόνιτα: for the figure cf. Aesch. *Ag.* 1486 παναιτίου πανεργέτα and *El.* 851 πανσύρτωι (or πανδύρτωι?) παμμήνωι.

ἐξῆλθον ἄεθλ' ἀγώνων: for the construction cf. 159n.

507–16 *Antistrophe.* The heroes: Achelous in his guise as a bull and Heracles with bow, spears and club. The umpire was Cypris alone.

507ff. An answer to the questions in 504ff. Both contestants are introduced with heroic pomp, a string of attributes preceding their names. This is perhaps another detail recalling athletic contests; cf. *El.* 693–5.

507 ποταμοῦ σθένος 'a mighty river': σθένος is used like βία in periphrasis, cf. σθένος Ὠρίωνος *Il.* 18.486. The use of periphrasis is another feature of grand style (cf. 504–5n.). There is a verbal echo of the first line of the strophe; cf. αἰόλα νύξ at 94 and 132–3.

τετραόρου: the word normally means 'yoked four together' and is applied to vehicles drawn by four horses, but here it must mean 'four-legged'.

509 φάσμα ταύρου: φάσμα means 'shape', 'appearance', also 'apparition' and 'monster', so there may be a sinister overtone here. Achelous presumably chooses this as the most formidable of his three forms (see 10–14n.).

510–11 Oeniadae lay close to the mouth of the Achelous.

ἀπ' Οἰνιαδᾶν ... Βακχίας ἄπο ... Θήβας: the chiastic arrangement emphasizes the symmetry of the contestants.

512 Heracles is presented in a vivid picture carrying bow, (two) spears

and club. There is a slight zeugma in τινάσσων 'brandishing' used of the bow.

513 ἀολλεῖς: normally of a massed group; used here of two contestants it brings out the idea of combat at close quarters.

514–16 ἐς μέσον: almost 'into the ring', cf. Theocr. 22.183 (ὁ δ' εἰς μέσον ἤλυθε Λυγκεύς) of a duel.

ἱέμενοι λεχέων resumes the emphasis of ἐπὶ τάνδ' ἄκοιτιν and πρὸ γάμων.

μόνα: the normal practice at the games was to have a number of βραβευταί; but the powerful Cypris judges alone.

εὔλεκτρος: a comprehensive term. Cypris presides over / rejoices in / almost embodies sexual love. Longo compares e.g. εὔκαρπος and εὐστάφελος as similarly wide-ranging attributes of other gods.

ἐν μέσωι: not just local like ἐς μέσον in the previous line. 'In the midst (of them)' refers, as Jebb says, to the umpire judging impartially between the two competitors.

ῥαβδονόμει = ἐρραβδονόμει. The word occurs only here, but there is no uncertainty about its implication: Cypris is umpire, ῥαβδοῦχος.

ξυνοῦσα in the context (after εὔλεκτρος) perhaps carries an erotic overtone.

517–30 *Epode*. The duel itself was a confusion of violence and noise, and the girl who was to be the battle prize sat apart in terror. Then it was all over and she left her home.

517–22 ἦν ... ἦν δὲ ... ἦν δ' ... ἦν δὲ ...: the use of anaphora and of the figure which the ancient critics called *schema Pindaricum* (singular verb followed by plural noun: ἦν ... κλίμακες 520; cf. West on Hesiod, *Theog.* 321) contributes to the elevated effect. The atmosphere is heroic, but there is something sinister in the impressionistic description of the fight, in which man and beast are made to merge. It is true that 'fists', 'bow' and 'wrestling tricks' suit Heracles and 'bull's horns' and 'blows from the forehead' Achelous, but the main emphasis is on the noise made by all these together (ἀνάμιγδα): the πάταγος of weapons and blows, and the στόνος of the straining contestants.

For the ellipse of μέν in 517 cf. 1147–8n.

τόξων πάταγος: it does not make sense to imagine Heracles retiring

from the wrestling bout to shoot at Achelous with his 'twanging' bow. The noise must be either that of his arrows (τόξα, cf. *Phil.* 652) in the quiver, as at *Il.* 1.46 ἔκλαγξαν δ' ἄρ' ὀιστοὶ ἐπ' ὤμων χωομένοιο, or the clatter of his bow, still slung round his shoulders, cf. E. N. Gardiner, *J.H.S.* 26 (1906) 16–19.

ἀμφίπλεκτοι κλίμακες: evidently a particular hold in the pankration: the wrestler jumps onto his opponent's back, knotting his legs and arms around him. See Jebb's Appendix, 193–4 and Gardiner, art. cit. ἀμφίπλεκτοι describes the twining of the wrestlers' limbs in the κλῖμαξ, but Pearson's ἀμφίπλικτοι could be right; Hesychius knows πλίγμα as a synonym for this trick. Cf. C. G. Cobet, *Variae lectiones*[2] (Leiden 1873) 135.

523–5 The picture changes: the delicate figure of D. is seen sitting 'on a distant hill' waiting for the victor to claim her as his bride.

τηλαυγεῖ could mean either 'seen from a long way off', i.e. 'distant' (cf. τηλαυγέος ... σκοπιῆς Theognis 550) or 'giving a distant view'. The emphasis here seems to be on D.'s remoteness from the scene of the duel, rather than on her ability to watch it; but cf. Broadhead on Aesch. *Pers.* 466–7.

τὸν ὃν ... ἀκοίταν: ὅν is emphatic; Jebb translates 'the husband that should be hers'.

526–8 **ἐγὼ δὲ θατὴρ μὲν κτλ.** 'I speak as a spectator would.' The Chorus can describe the blows and groans because they imagine the duel as if they had been in the position of spectators at the games; whereas D. simply waited in a piteous state of anxiety until it was over. The MS reading μάτηρ makes no acceptable sense in the context and may well have been influenced by ματρός at 529. Zieliński's θατήρ (= Doric form of θεατής) is the most convincing emendation: 'I speak as a spectator might; Deianira was too terrified to watch.' Kamerbeek describes θατήρ as 'frigid', but (i) it echoes the contrast made at 21ff. by D. herself ('I could not describe what happened in the fight: I do not know. If there was anyone sitting watching the spectacle without terror, he could tell the story'); and (ii) θατήρ is an appropriate word in this agonistic context, cf. Bacch. 10.23, where θατήρων refers to the crowd watching an athlete. Many editors suspect (perhaps rightly) that the passage is more deeply corrupt: the word order θατὴρ μὲν οἷα is abnormal, with οἷα oddly postponed.

527 τὸ δ' ἀμφινείκητον ὄμμα νύμφας: the third periphrasis in this ode (cf. 507, 509) and the most complex. Long comments: 'The lines are a dramatic reference back to Deianira's own report of her anxious attention on the outcome of the struggle, ἐγὼ γὰρ ἥμην ἐκπεπληγμένη φόβωι | μή μοι τὸ κάλλος ἄλγος ἐξεύροι ποτέ (24–25). ὄμμα, like ὄψις, can stand for the face or the quality of the face and here it may be regarded as a resumption of κάλλος. Sophocles isolates the beauty of Deianira by saying "the maiden's face waits", just as he calls attention to the appearance of Achelous by φάσμα ταύρου' (*LTS* 101–2). The idea of her 'anxious gaze' seems also to be present here, as Jebb suggests; cf. *Aj.* 139–40 πεφόβημαι | πτηνῆς ὡς ὄμμα πελείας.

528–9 ἐλεινὸν ἀμμένει: a word of the shape ⏑ – appears to have fallen out here (otherwise the line would have to be scanned as an 'iambic tripody' (⏑ – ⏑ – ⏑ –), a unit whose existence is doubted by many metricians). Wilamowitz suggested τέλος, which would give ἀμμένει a suitable object (though it would not be difficult to supply a vague notion such as 'the outcome' if no object were expressed).

ἄφαρ βέβακεν: cf. ἄφαρ | βέβακε in the Parodos (134–5), of the sudden changes in human fortunes.

531–632 Second Episode

D. returns with a gift for Heracles, as promised, but there is a new element, not foreshadowed in the previous scene, her change of heart (cf. 492–5n.). She explains to the Chorus that she cannot after all bear the thought of accepting Iole as her rival, and in the hope of winning back Heracles' love she has decided to use a love charm given to her long ago by the Centaur Nessus. She has already applied the charm to a ceremonial robe, which a servant carries in a sealed casket (614–15, 622); when Lichas reappears he is commissioned to take the robe to his master. This is a crucial moment in the play: D. is impelled by her passion for Heracles and her jealousy of Iole to take a desperate step which to the audience must be deeply ominous. For the effect of the stage action cf. Introduction 12–13.

531–87 D.'s speech falls into four sections: 531–5 summary; 536–53 her attitude to Iole; 553–77 the story of Nessus; 578–87 her plan. The

stages are marked by appeals to the Chorus: φίλαι 531; φίλαι 553; ὦ φίλαι 578.

531–3 **ἦμος ... τῆμος**: an epic locution unparalleled elsewhere in Attic, giving a dignified tone to D.'s words. Cf. 155–6n.

ξένος 'guest' rather than 'stranger' here.

θροεῖ: more than simply 'is speaking': Jebb suggests that it implies that D. can hear Lichas' voice within the palace and therefore knows it is safe for her to talk privately to the Chorus.

ὡς ἐπ' ἐξόδωι: ὡς seems to be both causal, 'with a view to his departure' and explanatory, 'since he is on the point of going'.

λάθραι sets the keynote of the scene; now it is D. who needs to use stealth. Cf. 534 ἀτεχνησάμην, 586 μεμηχάνηται, 596 σκότωι.

534–5 **τὰ μὲν ... τὰ δ'**: adverbial, 'on the one hand ... on the other'. The order of topics given here is reversed in D.'s speech, but it is natural for her when she goes into detail to elaborate her motives first. Dramatically the most significant piece of news is that she has taken some action: the word order, putting χεροῖν before the rest of its clause (= ἃ ἐτεχνησάμην) emphasizes this idea.

οἷα rather than ἃ suggests an exclamatory note (Longo).

συγκατοικτιουμένη 'to bewail with you'; the compound does not occur elsewhere.

536–8 'I have received a girl – yet I think she is a virgin no longer, but an experienced woman – as a ship's master takes on a cargo, a merchandise to be the ruin of me.' D. begins by calling Iole κόρη but corrects herself with οἶμαι δ' οὐκέτ' (sc. κόρην εἶναι).

ἐζευγμένην: lit. 'yoked', i.e. joined with a mate.

παρεισδέδεγμαι: the παρ- element probably implies 'by my side' rather than 'among the rest'.

φόρτον ὥστε ναυτίλος (sc. παρεισδέχεται): Soph. does not explain what is wrong with the fatal cargo, but the reader does not need to know: the important point is that Iole resembles something that looks harmless but turns out to be destructive.

λωβητὸν ... τῆς ἐμῆς φρενός 'destructive of my wits'. The language recalls 442 οὐ καλῶς φρονεῖ and 446 μαίνομαι. Ironically, D. is being led by passion to act in a way that contradicts her insight into its power

(441–8). There is perhaps an echo here of Clytemnestra's words about Cassandra at Aesch. *Ag.* 1446–7; cf. Fraenkel's n.

ἐμπόλημα 'merchandise', in apposition to ἐζευγμένην, carries on metaphorically the idea of trading introduced in the simile.

539–40 Either 'and now the two of us wait (intrans.), a (single) object of embrace under one blanket', taking ὑπαγκάλισμα as nom. in apposition to (ἡμεῖς) δύ' οὖσαι, or 'and now the two of us wait under one blanket for (a single) embrace'. Long argues (*LTS* 118–20) that the concrete sense of ὑπαγκάλισμα ('object of embrace') is much more likely in Soph.; cf. *Ant.* 650–1 ψυχρὸν παραγκάλισμα τοῦτο γίγνεται, | γυνὴ κακὴ ξύνευνος ἐν δόμοις. On either interpretation the sense of μιᾶς is understood with ὑπαγκάλισμα: the two women metaphorically wait in one bed for one lover. μία χλαῖνα would normally suggest the harmonious union of a pair of lovers (cf. e.g. Asclepiades, *A.P.* 5.169.3–4 = 814–15 Gow–Page ἥδιον δ' ὁπόταν κρύψηι μία τοὺς φιλέοντας | χλαῖνα, καὶ αἰνῆται Κύπρις ὑπ' ἀμφοτέρων); but here the picture is distorted by δύ' οὖσαι.

540–2 **τοιάδ'** is placed emphatically well ahead of its noun, '*this* is the reward . . .' There is bitterness in the idea that Iole is D.'s 'reward' or 'wages' for maintaining the household of Heracles all through his long absences. οἰκούρια n.pl. (sc. δῶρα) 'pay for housekeeping' occurs only here.

541 For the ironical tone cf. *O.T.* 385 Κρέων ὁ πιστός, οὐξ ἀρχῆς φίλος.

543 **οὐκ ἐπίσταμαι** 'I do not know how to', i.e. 'I cannot', cf. *Ant.* 472 εἴκειν δ' οὐκ ἐπίσταται κακοῖς.

544 **νοσοῦντι ... νόσωι** 'afflicted as he often is with this disease', cf. 445n. The cognate acc. would be the normal construction; for the dative cf. *O.C.* 765–6 με τοῖσιν οἰκείοις κακοῖς | νοσοῦνθ'.

545–6 '(I am not angry) but as to living with her in the same household, what woman could do it?' An honest statement of D.'s understandable jealousy. There is no need to limit her reaction to a concern for status: the language of 539–40 and 547–51 makes her feelings plain.

τό: the article adds a note of indignation; cf. 1231.

αὖ sharpens the contrast between θυμοῦσθαι and ξυνοικεῖν.

ξυνοικεῖν ... ὁμοῦ: the pleonasm underlines D.'s feelings of outrage.

546 **γάμων**: not necessarily referring to formal marriage; cf. 428n.

547–9 **τὴν μὲν ... τὴν δέ**: the one ἥβη (Iole's) is 'advancing', the other (D.'s) is 'waning'.

ὧν ... πόδα: lit. 'of whom (sc. those whose youth is advancing) the eye (of a man) loves to pluck the bloom, but from those (sc. the others) it turns away'. A bold expression, but the ideas are clear enough, and the antithesis is helped by the similar contrasts at 547–8 and 550–1. There is no more incongruity in the expression ὀφθαλμὸς ... ὑπεκτρέπει than in Medea's call to her *hand* to 'take a sword and march' (Eur. *Med.* 1244–5). There is no need to complicate matters (with Jebb) by taking ὧν as partitive = ὧν ἡβῶν and ἄνθος as τὴν ἀνθοῦσαν ἥβην, 'the eye loves to pluck the youth that is in bloom'. Dawe assumes a lacuna between ἄνθος and τῶνδε, but this is not necessary. For the eye's associations with sexual desire cf. Barrett on Eur. *Hipp.* 525–6; West on Hesiod, *Theog.* 910; A. C. Pearson, *C.R.* 23 (1909) 256–7.

550–1 **ταῦτ' οὖν φοβοῦμαι μή**: lit. 'with respect to these things I fear lest ...'

πόσις ... ἀνήρ '*my* husband, but *her* man'. The juxtaposition makes clear the intended distinction between these words.

καλῆται: either 'be called', i.e. 'be' (cf. 149n.), which would apply equally to πόσις and ἀνήρ, or 'be in name', which would be appropriate with πόσις, but would have to be understood by a slight zeugma as simply 'be' with ἀνήρ.

τῆς νεωτέρας emphasizes the specific advantage that Iole has over D.

552 **ἀλλ' ... γάρ** 'but in fact ...', a common phrase when a speaker breaks off or resumes after a digression, cf. Denniston 100–3.

553–4 **ἧι ... τῆιδ'** 'the way in which I have ... I will tell you exactly' (Kamerbeek).

λυτήριον | †λύπημα†: this is the reading of the MSS, meaning 'a pain which brings release', which (despite Stinton's arguments, 138–9) makes no satisfactory sense in the context (D. announcing that she has devised a plan of escape from her present difficulties). Jebb suggested λώφημα 'alleviation', but perhaps what is wanted is a more ordinary

word like Campbell's νόημα, which would give the main emphasis to λυτήριον.

555–8 As usual, Soph. begins a long narration with a summary of the essential points: 'I had a gift from the dying Nessus.'

παλαιόν ... ἀρχαίου ποτέ: the main emphasis is on the past nature of these events; παῖς ἔτ' οὖσα (557) locates the story in D.'s youth. Cf. 157, 1141nn. and Introduction 4–5.

ἀρχαίου ... θηρός: the 'beast', Nessus, is described as ἀρχαῖος because to D.'s audience he is a figure of the past, cf. *Aj.* 1291–2 οὐκ οἶσθα σοῦ πατρὸς μὲν ὃς προύφυ πατὴρ | ἀρχαῖον ὄντα Πέλοπα βάρβαρον Φρύγα; He was one of the Centaurs, a tribe of monsters part man, part horse, described in Homer as 'shaggy beasts' (e.g. *Il.* 2.743), hence δασυστέρνου 557.

φονῶν: from φοναί 'blood', always plural in classical Greek. φόνων from φόνοι would mean, less concretely, 'deaths' or 'death'.

559–60 **ποταμὸν ..., βροτοὺς | ... 'πόρευε:** double acc., of the space traversed and the persons conveyed, cf. Eur. *Alc.* 442–4 γυναῖκ' ἀρίσταν | λίμναν Ἀχεροντίαν πορεύ-|σας.

Εὔηνον: the modern Evinos, a fast-flowing river which would have to be crossed by Heracles and D. as they travelled east from Pleuron after their marriage.

χερσίν 'strength of arm': Nessus was so strong that he simply carried his clients across the river without any need for a boat.

561 By a zeugma 'rowing' is made to serve as the verb with λαίφεσιν νεώς, cf. 551n. (on καλῆται).

562–3 **τὸν πατρῷον ἡνίκα στόλον ... ἑσπόμην:** lit. 'when I followed my father's sending', i.e. when D. left home, given by her father Oeneus as bride to Heracles. στόλον ἑσπόμην by itself would be a strange phrase (στόλον ἐστάλην would be normal), but ξὺν Ἡρακλεῖ ... εὖνις makes its meaning clear. Mazon suggests that the role of Oeneus may have been important in the myth: he appears in vase paintings of the death of Nessus, cf. C. Dugas, *R.É.A.* 45 (1943) pl. 1.

564 **ἦν:** it is better to take this as 3rd pers. referring to Nessus than to read ἦ, of D.: he chooses his safest moment for the attempted rape.

565 **ψαύει:** for the vivid historic present cf. 21n.

ματαίαις 'wanton', cf. Aesch. *Supp.* 229. The Centaurs were notoriously lustful creatures.

ἐκ δ' ἧυσ': the tmesis is a homericism.

566–7 εὐθύς is given prominence by its placing between Ζηνός and παῖς.

ἐπιστρέψας: intransitive, cf. Thuc. 1.61.4 καὶ ἀφικόμενοι ἐς Βέροιαν κἀκεῖθεν ἐπιστρέψαντες.

χεροῖν | ἧκεν: Longo notes the harshness of this enjambement, but Soph. may be pointing a contrast between the wanton hands of Nessus (565) and the promptly avenging hands of Heracles.

κομητην: a variation on the epic 'winged'.

568 **ἐκθνῄσκων**: either 'in his mortal faintness' (Jebb) or 'as he breathed his last' (Campbell). A common meaning of ἐκθνῄσκειν is *emori* 'die of ...' = 'nearly die', but Nessus really is dying here.

570–1 'Such will be your benefit from my having ferried you.' Nessus must give a plausible reason for his highly implausible action, but ὀνήσηι is ironic, as events will make clear.

πορθμῶν 'ferries' or 'crossings', used as if it were equivalent to πορθμείων 'services as a ferryman'. For the plural of an abstract noun used instead of a verb cf. *O.T.* 572–3 τὰς ἐμὰς ... Λαΐου διαφθοράς.

ὁθούνεχ' = ὅτου ἕνεκα, used by the tragedians as a synonym for ὅτι.

ἔπεμψ' 'conducted'.

572–5 The meaning is clear in general terms: 'If you take the coagulated blood from my wound, darkened by the Hydra's poison on Heracles' arrow, you will have a charm to win your husband back.' D. must be sure to take the darkest blood: the magic will only work if the blood includes the Hydra's poison. The difficulty lies in the phrase ἧι ... ὕδρας, which can be interpreted in different ways. (i) 'At the place where the Hydra dipped the arrows black with poison', a poetic way of saying 'where Heracles wounded me with an arrow (ἰούς plur. for sing.) carrying the Hydra's poison'. This may be the right interpretation: for βάπτω so used of a weapon cf. [Aesch.] *P.V.* 863 δίθηκτον ἐν σφαγαῖσι βάψασα ξίφος ('dipping her sword in his throat') and Eur. *Phoen.* 1578 φάσγανον εἴσω σαρκὸς ἔβαψεν (cf. M. L. West, *B.I.C.S.* 26 (1979) 111). (ii) 'Where the Hydra dyed (or 'infected') his arrows so as to make them

black-galled', taking μελαγχόλους as proleptic. For this meaning of βάπτω cf. 580 below, where ἔβαψα means 'I anointed'. Most editors favour this interpretation, taking the expression as an ornate equivalent of 'at the place in the wound where Heracles hit me with arrows which he had dyed with the Hydra's poison'. A less plausible variant of this view is to take ἧι as 'the place on the *arrow*' where the arrows were poisoned. (iii) Dawe (*Studies* III 87), objecting that ἧι in (ii) is over-precise, argues in favour of Page's ὧι. This has ἀμφίθρεπτον αἷμα (= the Hydra's blood) as its antecedent: 'take the blood (sc. the Hydra's) in which the Hydra dipped the arrows so as to be black-galled'. But this introduces a new obscurity: ἀμφίθρεπτον αἷμα τῶν ἐμῶν | σφαγῶν naturally suggests not the minute quantity of *Hydra*'s blood mixed with venom on the arrow tip but rather the blood of Nessus' wound itself. See further on θρέμμα below.

ἀμφίθρεπτον 'clotted around'; cf. τρέφω of clotting or coagulating, e.g. *Od.* 9.246 ἥμισυ μὲν θρέψας λευκοῖο γάλακτος.

ἐνέγκηι 'carry away with you' (Dawe), not 'gather in your hands'.

θρέμμα means 'offspring', 'thing nurtured', 'creature'; cf. 1092–3n., 1099. Here it has usually been interpreted as a periphrasis in the epic manner, meaning 'the monstrous Hydra' (or perhaps just 'the Hydra') as ποταμοῦ σθένος at 507 means 'the mighty river', but this view is challenged by A. A. Long (*G.R.B.S.* 8 (1967) 275–7), who argues that θρέμμα ... ὕδρας means 'the Hydra's offspring' in the sense 'the Hydra's poison'. This is attractive, but it is not clear that θρέμμα in this sense could stand as subject of ἔβαψεν.

Λερναίας ὕδρας: a venomous many-headed monster which lived in the marsh of Lerna near Argos and was killed by Heracles as his Second Labour (Apollodorus 2.5.2; cf. Hesiod, *Theog.* 313–18).

576–7 **τῆς Ἡρακλείας**: cf. 51n.

ὥστε μήτιν' ... στέρξει: an irregular use of μή instead of οὐ after ὥστε with the indicative. The sense is very near to that of a final clause: editors compare rel. clauses with fut. ind. and neg. μή expressing purpose, e.g. 800. Cf. Goodwin 606.

ἀντὶ σοῦ πλέον: the pleonasm emphasizes the ambiguity: D. thinks Heracles will cease to love anyone but herself, but the words turn out to mean that he will not love anyone any more (because he will be dead).

578 **τοῦτ'**: sc. the charm.

579 **κείνου θανόντος** 'ever since he died': it is obvious that κείνου means Nessus, although κεῖνος at 577 refers to Heracles.

580–1 **τόνδ'**: the robe is evidently on stage, no doubt carried (in a casket, ἄγγος 622) by a servant accompanying D.

προσβαλοῦσ' ὅσα | ζῶν κεῖνος εἶπε 'applying everything as he instructed while he was still alive'. For good dramatic reasons the Centaur's dying words (569–77) contain no such detailed instructions, but these are implicit in D.'s speech at 600ff.

πεπείρανται: 3rd person sing. of the epic verb πειραίνω (περαίνω in Attic), cf. *Od.* 12.37 ταῦτα μὲν οὕτω πάντα πεπείρανται.

582–93 The dramatic point of this exchange is to emphasize D.'s innocent intentions and to make clear that the poet does not blame her for using magic. The Chorus do not discourage her from trying the charm, though they react cautiously at 588–9. Their words at 592–3 are taken by D. as positive encouragement; even if the Chorus mean to be non-committal it is going too far to speak of 'their faltering dissuasion' (Campbell) or of 'warnings' in their words (Longo, Radermacher), although there is irony for the audience. Cf. Winnington-Ingram, *Sophocles* 78–9.

582–3 'May I neither become expert in deeds of wicked daring nor learn anything about them – and I hate women who attempt them.' D. needs to stress that she normally disapproves of love magic; cf. Phaedra's disclaimer at Eur. *Hipp.* 414 (on unfaithful wives): μισῶ δὲ καὶ τὰς σώφρονας μὲν ἐν λόγοις, | λάθραι δὲ τόλμας οὐ καλὰς κεκτημένας.

μήτ' ... μήτ' ... τε: Greek can say 'neither ... nor ... and'; cf. Denniston 508.

ἐπισταίμην ... ἐκμάθοιμι: new emphasis on the important theme of knowledge; cf. 2, 143, 336–7, 459nn.

584–7 **φίλτροις ... καὶ θέλκτροισι κτλ.** 'with love charms and the spells on Heracles'. Dawe may be right (following Wunder) to bracket 585 as an interpolation designed to explain 584.

ἐάν πως ... εἴ τι μή ... εἰ δὲ μή: the conditional phrasing suggests a tentative attitude on D.'s part, but μεμηχάνηται τοὔργον shows that she has been desperate enough to anoint the robe in readiness.

εἴ τι μή 'unless perhaps', cf. 712.

μάταιον here means 'culpably rash', by contrast with 'wanton' at 565; cf. 863n.

εἰ δὲ μή 'otherwise', even (illogically) after a negative.

πεπαύσομαι: the future perfect gives a stronger emphasis than the simple future: 'I will stop forthwith', cf. *Ant.* 91 οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.

588 **ἀλλ'**: 'expressing agreement with a statement just made' (Denniston 18).

πίστις 'ground of confidence', cf. *El.* 887 τίν' ... ἰδοῦσα πίστιν;

589 **παρ' ἡμῖν** 'in our judgement', cf. Eur. *Hcld.* 881 παρ' ἡμῖν μὲν γὰρ οὐ σοφὸν τόδε.

590 **γ'**: in answer to the Chorus' implied question 'what ground of confidence?': 'my confidence amounts to *this*' (Denniston 133).

ὡς = ὥστε, a rare usage, cf. 1125 and Goodwin 608.

τὸ ... δοκεῖν: either 'the expecting to succeed' (Jebb) or 'the seeming likely to succeed' (Kamerbeek). There is some play on the senses of δοκεῖν in the surrounding context: δοκῶ at 586 and δοκεῖς at 589 mean 'seem', 'be thought', while δοκεῖς at 592 means 'think'. Cf. *O.T.* 399ff.

591 **πείρᾳ δ' οὐ προσωμίλησα**: an elaborate way of saying 'I have not tried it'.

593 **γνῶμα**: either the equivalent of γνώμη, as at Aesch. *Ag.* 1352–3 (κἀγὼ τοιούτου γνώματος κοινωνὸς ὢν | ψηφίζομαί τι δρᾶν), giving the meaning 'you will not know if you do not try', or 'means of judging' (cf. Hdt. 7.52 ὧν ἔχομεν γνῶμα μέγιστον): 'you will not be able to tell if you do not try'.

594 **ἀλλ'**: cf. 472n.

τόνδε: Lichas, who is about to come on stage.

595 **διὰ τάχους δ' ἐλεύσεται** 'and he will soon be going', i.e. back to Heracles. In Attic the usual future of ἔρχομαι is εἶμι.

596–7 'Only let me be well sheltered ...', i.e. by your silence.

ὡς σκότῳ ... πεσῇ 'For in the dark (σκότῳ = ἐν σκότῳ), even if you do shameful things, you will never have a shameful fall.' Radermacher rightly points out that this statement is mitigated by the context. It is not an absolute claim that all evil doing is acceptable provided that it is done in secret; D. is thinking about the use of love charms, which are likely to be thought αἰσχρά by the outside world, and she hopes to escape disgrace through secrecy. Even so, the fact that she formulates the

statement as she does gives the audience a hint of the desperate need that drives her to act, and the ironical contrast with her long speech to Lichas (436–69) is striking.

αἰσχύνηι is best taken as a dative of manner, cf. *O.T.* 51 ἀσφαλείαι τήνδ' ἀνόρθωσον πόλιν.

598–9 Enter Lichas, who had already indicated at 394 that he was ready to leave.

600 'But this is exactly what I have been attending to for you.' For the tense cf. 28n. For καί cf. 490n.

602 **τόνδε**: D. hands the casket to Lichas (cf. 580n.).

ταναῦφῆ: lit. 'woven long'. In the MS tradition ταν- must have fallen out of the text, leaving αῦφῆ which was 'corrected' to εὐϋφῆ, with γ' added to make metre.

πέπλον: usually a woman's garment, but here the meaning is more general. The adjective shows that a grand robe is intended.

603 **τῆς ἐμῆς χερός**: i.e. woven by D. herself, but the audience may also think of her subsequent 'treatment' of the robe with the charm.

604–9 D. gives detailed instructions, evidently derived from Nessus, that the robe must not be exposed to light or heat before it is worn by Heracles. This would not arouse suspicion, but rather emphasize the ritual propriety of preserving the robe in its pure new state until the day of sacrifice.

604–5 **φράζ' ὅπως μηδεὶς ... ἀμφιδύσεται**: verbs of asking, commanding and forbidding, etc. sometimes take a ὅπως clause instead of the more usual infinitive, cf. Goodwin 355.

χροΐ 'body', but the word might have a disturbing particularity for anyone who knew the story.

607 **ἕρκος ἱερόν** 'a sacred precinct', where there might be a sacrificial fire.

ἐφέστιον σέλας: fire 'at the hearth', presumably indoors.

608–9 **πρὶν ... δείξηι**: πρίν with the subj. without ἄν is the regular epic construction, not uncommon in Soph., cf. *Phil.* 917 μὴ στέναζε πρὶν μάθηις (Goodwin 648).

φανερὸς ἐμφανῆ: the word play helps to emphasize the idea of Heracles

ceremonially displaying himself. **ἐμφανῶς**, the reading of most of the MSS, would be possible here, but ἐμφανῆ is more elegant.

σταθείς: of ritual 'standing forth', cf. 1192 θυτὴρ ... σταθείς.

ἡμέραι ταυροσφάγωι: the nature of this special occasion is described in more detail at 760ff.

610–13 D. explains that she is sending the robe in fulfilment of a vow for Heracles' safe return.

ἐς δόμους ... σωθέντ': motion is evidently implied in σωθέντ', cf. *Phil.* 311 σῶσαί μ' ἐς οἴκους.

πανδίκως: it is probably best to punctuate after πανδίκως (with Dawe) and take the adverb with κλύοιμι, meaning 'properly', 'reliably'; cf. Aesch. *Sept.* 171 κλύετε πανδίκως. Hearsay evidence would have to be really convincing in order to justify the fulfilment of the vow. Editors usually take πανδίκως with στελεῖν, 'duly clothe', but the phrase ἴδοιμι σωθέντ' ἢ κλύοιμι is then very flat.

φανεῖν: cf. the emphasis on 'showing' in 608–9. D., by sending the robe, will 'show Heracles to the gods as a new sacrificer in a new garment'.

καινῶι καινόν: for the effect of the repeated adjective cf. *Aj.* 467 ξυμπεσὼν μόνος μόνοις. καινός often has a sinister meaning, 'strange' rather than simply 'new', cf. 867n. A sacrificer might be 'strange' if he turned out to be the victim instead.

614–15 **τῶνδ'**: neuter: 'of these things'.

σῆμ' 'a token', viz. a wax seal bearing a device which Heracles will recognize without difficulty because it is that of D.'s ring, lit. 'being upon this bezel of the ring'.

τῶιδ' ἐπὸν μαθήσεται: Billerbeck's emendation, by the change of a single letter, restores sense to the corrupt τῶιδ' ἐπ' ὄμμα θήσεται of the MSS.

617 **τὸ μὴ 'πιθυμεῖν**: the text of the νόμος, cf. 1177–8.

περισσὰ δρᾶν both looks back to Lichas' past officiousness and warns him to respect D.'s seal (Jebb).

618–19 **ὅπως ἂν ... φανῆι** depends on the implicit idea 'take care', easily supplied after φύλασσε at 616. For ὅπως ἄν cf. Goodwin 348.

ἐξ ἁπλῆς διπλῆ 'double instead of single' (for ἐξ cf. 284n.): Heracles already has reason to feel gratitude to Lichas for bringing Iole and the

captives to Trachis; D. hopes that she will too when Lichas has taken the charm to Heracles.

620–1 The stress is on Ἑρμοῦ as well as on βέβαιον, as Longo notes. Almost 'if under Hermes' patronage I do my job as a herald reliably', εἴπερ implying 'if, as is the case ...' For Hermes patron of heralds cf. Aesch. *Ag.* 515 Ἑρμῆν, φίλον κήρυκα, κηρύκων σέβας.

τέχνην: cognate acc., as if it were πομπήν.

621 οὔ τι μὴ σφαλῶ: a strong expression 'I certainly will not fail', cf. Goodwin 295. The variant οὔ τοι μή is also possible.

ἐν σοί 'in your case', i.e. in dealing with your affairs.

622 τὸ μὴ οὐ: the regular construction after a negatived verb implying prevention, omission, etc., cf. Goodwin 811, Barrett on Eur. *Hipp.* 658. μὴ οὐ is scanned as a single syllable by synizesis.

623 Lit. 'and to fit to it (the giving of the gift) the assurance of the words you speak', i.e. I will give him the casket and explain your instructions.

λέγεις: the MSS have ἔχεις, which would mean '(of the words) you know'; cf. Aesch. *Ag.* 582 πάντ' ἔχεις λόγον and LSJ *s.v.* I.A.9. This would be obscure here, and Wunder's λέγεις (or Wakefield's θέλεις) is to be preferred.

ἐφαρμόσαι is ominous in the context, cf. 492–5n. on προσαρμόσαι.

624 στείχοις ἂν ἤδη: a mild form of command, cf. *Phil.* 674 χωροῖς ἂν εἴσω (Goodwin 237).

627–8 ἀλλ'...μὲν δή (cf. Denniston 395) introduces a new step in the argument. 'You know how things are here ... (624–5). And then you know how I welcomed Iole.'

οἶσθα ... φίλως: reading αὐτή θ' (Koechly), lit. 'you know from witnessing it both the reception given to the stranger and that I myself received her kindly'. This seems rather artificial but may be the right reading: D. first speaks in general terms about the reception of Iole and then in the τε clause adds the detail that she in particular was kind to her. The MSS read αὐτήν θ' or αὐτήν, but both of these readings give too much stress to the unimportant word αὐτήν. Dawe's text removes this difficulty, but at the cost of more extensive changes, and προσδέγματ' without the article looks suspicious: ἀλλ' οἶσθα μὲν δὴ καὶ τὰ τῆς ξένης,

ὁρῶν | προσδέγματ' αὐτός, ὥς σφ' ἐδεξάμην φίλως, lit. 'you know how things stand with the stranger, seeing (the) reception yourself, that I received her kindly'.

630–2 D.'s last sentence is perhaps spoken as Lichas goes out rather than strictly to him. Its expression is delicately reticent.

δέδοικα ... μὴ ... λέγοις ἂν: for potential opt. with ἂν following a verb of fearing cf. Goodwin 368: 'I fear that you might perhaps tell ...'

πρῴ '(too) soon'.

τἀκεῖθεν εἰ ποθούμεθα: lit. 'the feelings on that side, whether we are desired'. Plural for sing.; here 'we' is more modest than 'I'. Lichas departs; D. goes into the palace.

633–62 Second Stasimon

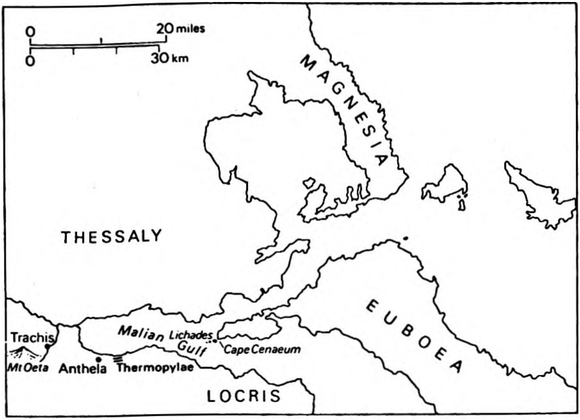
The Chorus look forward to the return of Heracles in a lively song which recalls the joyfulness of 205ff. but also resumes the theme, familiar from the Prologue and the Parodos, of D.'s lonely waiting. In the final stanza they hopefully envisage the effects of the love charm on Heracles. The uneasy atmosphere of the preceding scene is temporarily dispelled, but there are too many disturbing overtones, particularly at the end, for the audience to share the Chorus' simple joy. Cf. Burton, *The chorus* 59.

633–9 *First Strophe.* An ornate apostrophe to the local inhabitants: lit. 'you who dwell by the ship-harbouring hot springs amid the rocks and by the spurs of Oeta, and you (who dwell) beside the landlocked Malian sea, and on the coast sacred to Artemis of the golden shafts'. Three areas are specified here: the region of Thermopylae to the E. of Trachis, the uplands to the W., and the plain bordering the Malian Gulf.

633 **ναύλοχα:** the Chorus mean the whole area of Thermopylae, not just the pass itself, as is shown by this epithet 'offering harbour for ships'; cf. Strabo 9.429.

634 **θερμὰ λουτρά:** the hot sulphur springs of Thermopylae, associated in myth with Heracles (schol. on Ar. *Clouds* 1050), as hot springs generally were. Herodotus (7.176) mentions an altar of Heracles at the springs.

635 **μέσσαν:** lit. 'in the middle', presumably because the Malian Gulf is surrounded by land on three sides.



Trachis and the Malian Gulf

636 **πάρ**: this shortened form is rare in tragedy; cf. Aesch. *Supp.* 553 πὰρ ποταμούς, also a lyric passage.

637 **χρυσαλακάτου**: lit. 'of the golden shuttle'; Homeric parallels (e.g. *Il.* 20.70) make clear that this is a reference to Artemis, meaning 'of the golden arrow'. The choice of Artemis should probably be explained by λίμναν, cf. Eur. *Hipp.* 228 δέσποιν' ἁλίας Ἄρτεμι Λίμνας of Artemis Saronia worshipped on the shores of the Saronian Gulf. With the title Λιμναία or Λιμνᾶτις Artemis was frequently associated with lagoons and marshes, e.g. at Sicyon, Tegea, Epidaurus, Limnae, cf. Barrett on *Hipp.* 148–50, Roscher 560.

638–9 **ἔνθ'...ἀγοραὶ...κλέονται** 'where the gatherings are renowned', i.e. 'where the renowned gatherings are held'. The passives of καλέω and κλῄζω are also used in this way, cf. 659 ἔνθα κλῄζεται θυτήρ 'where he is reported to be sacrificing'; *O.T.* 1451–2.

Ἑλλάνων referring to the fame of the area (more precisely the neighbouring town of Anthela with its temple of Demeter) as the original seat

of the Amphictyonic League, which later moved its headquarters to Delphi.

Πυλάτιδες = Πυλαῖαι 'at the Gates'. The Amphictyonic Council was called Πυλαία whether it met at Thermopylae or at Delphi.

640–6 *First Antistrophe*. 'Soon you will hear sounds of celebration, for Heracles is coming home victorious.'

640–2 **καλλιβόας**: cf. *Il.* 18.495–6 for the idea of the βοή of the aulos (ἐν δ' ἄρα τοῖσιν | αὐλοὶ φόρμιγγές τε βοὴν ἔχον).

ὑμῖν ... ἐπάνεισιν 'will go up again for you': ἐπάνεισιν suggests the music 'rising over' the audience as well as 'returning'.

οὐκ ἀναρσίαν: the litotes 'not unfitting' contains a hint of irony. In fact when Heracles returns the only suitable music will be ἀνάρσιος, which in Homer means 'hostile' or 'cruel', here 'inappropriate', almost 'inauspicious', referring to the use of the aulos on sad occasions.

ἀχῶν = ἠχῶν, 'sounding' governing καναχάν.

642–3 **θείας | ἀντίλυρον μούσας** 'like the sound of divine lyre music'. ἀντίλυρον = ἰσόλυρον. The lyre is associated with joyful music; the Chorus say that when Heracles returns the aulos will be equally joyful. For a poetic evocation of 'divine lyre music' cf. Pindar, *Pyth.* 1.1–12.

644 **ὁ ... Διὸς Ἀλκμήνας κόρος**: no connective is needed, and the phrase is better without punctuation after Διός: 'Zeus's Alcmena-son', cf. Pindar, *Ol.* 2.12 Κρόνιε παῖ Ῥέας.

645 **πάσας** 'supreme', 'complete' here; cf. *Aj.* 436 πρὸς οἶκον ἦλθε πᾶσαν εὔκλειαν φέρων.

647–54 *Second Strophe*. This stanza opens with a recall of the Parodos: the Chorus' ignorance of Heracles' whereabouts, the long wait for news, the misery of D.

647–50 **βάντα**: this is Dawe's conjecture in place of πάντα in the MSS. Heracles was 'gone far from the city ... on the open sea', and the Chorus waited for him for twelve months without news. πάντα would have to be taken with δυοκαιδεκάμηνον χρόνον, meaning 'all of a twelve-month period'. Whether βάντα or πάντα is read the final syllable has to be treated as *brevis in longo* at period end; many editors have thought this unlikely and have preferred Bothe's παντᾶι 'entirely' (going with ἀπό-

πτολιν), but this does not seem particularly appropriate in the context.

δυοκαιδεκάμηνον... χρόνον: at 44–5 (cf. 164–5) D. says that Heracles has been away for fifteen months. The looseness here is natural enough, since his *year-long* stay in Lydia has been quite prominent: 69–70, 253 (if genuine).

ἴδρις οὐδέν: the adjective is given a direct object as if it were a participle, cf. *O.C.* 525 οὐδὲν ἴδριν.

650 ἁ δέ οἱ φίλα δάμαρ 'while she, his wife'. ἁ is a demonstrative pron. here, with δάμαρ in apposition, cf. *Il.* 1.348 ἡ δ' ἀέκουσ' ἅμα τοῖσι γυνὴ κίεν. οἱ is a common epic usage, dat. of pron. to express possession. δέ οἱ is scanned as two syllables without elision. The original digamma was evidently still felt with this pronoun, cf. *El.* 195 (ὅτε οἱ) and Maas *GM* §133. In this context φίλα may have its Homeric sense of 'own' rather than 'dear', as in φίλη ἄκοιτις.

651–2 τάλαιναν δυστάλαινα: the word play gives strong emphasis to the misery of D., just as πάγκλαυτος and αἰέν stress the length of the period of her distress.

καρδίαν ... ὤλλυτο 'was pining in her heart'. For the acc. cf. Eur. fr. 908.6 N[2] τήκω τάλαιναν καρδίαν.

653 Ἄρης οἰστρηθείς 'Ares stung to madness', i.e. Heracles' burst of warlike activity at Oechalia: the phrase is 'a lyrical condensation of 359–65' (Campbell); cf. μαινόμενος ... Ἄρης, Aesch. *Sept.* 343–4. οἶστρος means the gadfly, whose sting drives cattle mad, then any vehement desire or mad passion. Here it is hard not to detect a reminder of the ἔρως of Heracles; cf. Eur. *Hipp.* 1300 σῆς γυναικὸς οἶστρον.

654 ἐπιπόνων ἀμερᾶν: who is 'set free from days of toil'? The text should not be pressed too hard: if Heracles escapes from his πόνοι so do D. and the Chorus from their anxiety. The theme of 'release from toils' (cf. 81, 168) is lightly touched on here. The MSS read ἐξέλυσ' ἐπίπονον ἁμέραν 'put an end to the day of toil', but this gives less normal Greek.

655–62 *Second Antistrophe*. A fervent prayer for the return of Heracles.

655–6 σταίη 'halt', transitive.

ὄχημα: lit. 'carriage', but not uncommonly used of ships, with something added to make the context clear, cf. Eur. *I.T.* 410 νάιον ὄχημα.

657–9 πρὶν ... ἀνύσειε instead of πρὶν ἂν ἀνύσηι: optative under the influence of σταίη, cf. Goodwin 643. For ἀνύειν used absolutely meaning 'reach one's destination' cf. Eur. *Hipp.* 742–3 ἐπὶ μηλόσπορον ἀκτὰν | ἀνύσαιμι.

ἑστίαν, like θυτήρ, recalls the details of the end of the preceding scene, where D. gave instructions that the robe must be worn on a day of sacrifice (608ff.). Even now Heracles may be sacrificing on Mt Cenaeum (237–8, 287–8).

ἀμείψας 'having left'; from the meaning 'change' ἀμείβω easily acquires the sense to 'pass' or 'cross'. It can mean 'pass into', 'enter' as well as 'pass out of' as here.

κλήιζεται: cf. 638–9n.

660 πανίμερος 'filled with desire'. Mudge's emendation suits the context well: the Chorus are praying that the love charm will work on Heracles. The MSS read πανάμερος, which ought to mean 'all day long' as at [Aesch.] *P.V.* 1024 (cf. the commoner form πανημέριος). Pearson (*C.R.* 39 (1925) 4) argues that it might mean 'in the fulness of time', i.e. 'having fulfilled all his (prophesied) days', which would be dramatically relevant, recalling the important theme of the term set on Heracles' labours (cf. 164–72), but there is no evidence that this is a possible meaning of πανήμερος. The meaning 'wholly softened' or 'tamed', from ἥμερος, is even less likely.

661–2 A notorious crux. 662 is metrically faulty: the corresponding line in the strophe scans as three cretics (– ⏑ – ⏑⏑⏑ – – ⏑ –), but the text as transmitted here scans – – – ⏑⏑⏑⏑ – – ⏑. There is also a serious problem of sense. τᾶς Πειθοῦς παγχρίστωι in 661 has often been taken as the equivalent of τῶι τᾶς Πειθοῦς παγχρίστωι 'the well-anointed of Persuasion', i.e. something anointed as a device of Persuasion, an elaborate expression for the love charm. But παγχρίστωι without the article is extremely odd, and it is probably better taken as agreeing with προφάσει (or whatever originally stood in the text) in 662. Burton (*The chorus* 62–3) suggests that the phrase τᾶς Πειθοῦς πάγχριστος πρόφασις is of a type familiar in Aeschylus, in which 'the abstract noun is qualified by an epithet applicable only to something concrete, and the whole phrase must therefore describe a concrete object'; here the most likely object is the robe carrying the love charm. But πρόφασις means 'pre-

text', which implies falsification, and the Chorus ought not to be suspicious of a trick yet. (The attempts made by some editors to interpret πρόφασις as a 'showing beforehand', from προφαίνω, or a 'saying beforehand', from πρόφημι, are unconvincing.) The best suggestion is Paley's παρφάσει, which means both 'encouragement' and 'allurement': cf. *Il.* 14.217, where it is listed as one of the qualities belonging to Aphrodite's girdle, πάρφασις, ἥ τ' ἔκλεψε νόον πύκα περ φρονεόντων (see LSJ *s.v.* παράφασις). This would suit the erotic context well and could also carry sinister overtones for the audience ('beguiling'; cf. on συγκραθείς below). If παρφάσει is correct, and if it belongs, as Burton suggests, to Persuasion, ἐπί and θηρός ('of the Centaur') become redundant, and παρφάσει ought to be governed by συγκραθείς (or συντακείς): 'steeped in' (or 'fused with') 'the well-anointed allurement of Persuasion', i.e. the robe. On this interpretation θηρός has to be understood as part of an explanatory gloss which has ousted the original text, and ἐπί as an intrusion consequent on the change to προφάσει. Alternatively θηρός could be genuine and the πάρφασις belong to him rather than to Peitho: Pearson printed τᾶς πειθοῦς παγχρίστωι | συντακείς θηρὸς ὑπὸ παρφάσει, but this entails taking τᾶς πειθοῦς παγχρίστωι as an independent phrase.

Πειθοῦς: Peitho was regarded by the Greeks as a powerful δαίμων. One of her common functions was to accompany Aphrodite and Eros, as vase paintings show. See R.G.A. Buxton, *Persuasion in Greek Tragedy: a study of Peitho* (Cambridge 1982).

συγκραθείς: Paley proposed συντακείς (already suggested by Blaydes) to give exact responsion (– ⏑ – instead of – – –). Either word would be appropriate to the erotic context, and either could ironically foreshadow the effect of the poisoned robe on Heracles' body (768ff., 831ff.).

663–820 Third Episode

D. reports the terrifying experience which has made her suspect that the charm may really be a poison; then Hyllus arrives with the news that Heracles is in agony, and denounces his mother as a murderess. D. leaves the stage in silence. This is one of the tensest sequences in the play: the main focus of attention is D.'s foreboding, and then discovery, of the truth, but Hyllus' misunderstanding also has great dramatic importance.

663 δέδοικα: D.'s fear is a familiar theme (cf. 175n.), but now she has a new reason for urgent anxiety. The stress on fear is resumed at 666, 671.

περαιτέρω 'too far'.

665 Δηιάνειρα, τέκνον Οἰνέως: the formal address gives the Chorus' question a tone of 'earnest sympathy' (Jebb). Kamerbeek compares *Aj.* 331 Τέκμησσα δεινὰ παῖ Τελεύταντος λέγεις.

666 ἀθυμῶ ... εἰ: equivalent to an expression of fear: 'I am disheartened at the thought that ...', cf. 176n.

667 ἀπ' ἐλπίδος: the sense hovers between 'as the outcome of' and 'arising from', cf. *Ant.* 695 κάκιστ' ἀπ' ἔργων εὐκλεεστάτων φθίνει, where there is the same opposition in κάκιστ' and εὐκλεεστάτων as here in κακόν and καλῆς placed at the beginning and end of the line.

668 οὐ δή: introducing a surprised question: 'you don't mean ...', cf. 876; Denniston 223.

τι τῶν σῶν ... δωρημάτων: τι can be taken as acc. of respect or object of λέγεις understood; less plausibly as adverbial, 'perhaps'. τῶν σῶν δ. depends on τι on the analogy of phrases like τι τούτων and τι τῶνδε (part for whole, cf. e.g. *O.C.* 1034 νοεῖς τι τούτων, Bruhn, *Anhang* §157.28), a more tentative way of saying τὰ σὰ δωρήματα. Some prefer to take τῶν σῶν δ. as = περὶ τῶν σῶν δ.

Ἡρακλεῖ: for the dat. governed by the verbal idea in δώρημα cf. 603 and Aesch. *Pers.* 523 γῆι τε καὶ φθιτοῖς δωρήματα.

669–70 Lit. 'Yes (I do mean the gifts ...) with the result that I would never advise anyone to show alacrity (προθυμίαν ἔργου) where there is no certainty.' For ἄν with the infinitive after ὥστε cf. *O.T.* 374–5 ὥστε μήτ' ἐμὲ | μήτ' ἄλλον ... βλάψαι ποτ' ἄν.

ἄδηλον goes in sense with ἔργου, but Kamerbeek is right to suggest that the phrase gains from the *enallage* (transferred epithet): 'the προθυμία itself moves as it were in the dark'. This is better than trying to limit ἄδηλον to προθυμίαν with Schiassi ('blind') or Longo (who thinks ἄδηλον governs ἔργου i.e. 'not making the ἔργον clear').

671 εἰ διδακτόν: cf. 64 δίδαξον ... εἰ διδακτά μοι.

672–722 *Deianira's speech.* This falls into three sections: 672–9 the usual

summary preceding a long narrative; 680–704 the story itself; 705–22 D.'s reactions.

673–4 The meaning is clear enough ('an amazing thing has happened') but the lines have been variously analysed. (i) Assume anacoluthon. After τοιοῦτον ἐκβέβηκεν οἷον ('a thing has turned out such that ...') one would expect a consecutive clause, but the sentence changes direction: 'such that, if I tell about it, a marvel for you to hear of' (μαθεῖν = epexegetic inf.). This is Longo's view, perhaps the most likely interpretation. (ii) Assume an ellipse of e.g. ἔσται, 'such that, if I tell about it, it will be a marvel for you to hear of'. Most editors reject this as too harsh. (iii) Punctuate with a comma after ὑμῖν, taking ὑμῖν as indirect obj. of φράσω and understanding ὑμᾶς as the subject of μαθεῖν in a regular consec. clause: 'such that, if I tell you about it, you will hear of a marvel' (e.g. Dain/Mazon). But ὑμῖν is an awkward pendant to ἢν φράσω, γυναῖκες. (iv) Read λαβεῖν with L instead of μαθεῖν in most MSS, punctuate as in (iii) and understand ὑμᾶς as the object of λαβεῖν on the analogy of Ar. *Birds* 511 καὶ δῆτά μ' ἐλάμβανε θαῦμα (Kamerbeek). But there must be a distinction between θαῦμα = 'wonder' which can 'take hold' of a person, and θαῦμα = (as here) 'a marvel', for which λαβεῖν would be less appropriate. Probably λαβεῖν is a mere slip, under the influence of 670.

674–6 ᾧι ... πόκωι | τοῦτ' ἠφάνισται: πόκωι is in apposition to ᾧι: '(the thing) with which', which is picked up by τοῦτ'.

ἐνδυτῆρα πέπλον 'garment for putting on', but the effect must be more solemn, as in English 'vestment'; cf. Campbell and Jebb.

ἀργῆς: this is Bergk's emendation, which makes acceptable sense as an echo of the Homeric ἀργεννῇς ὀίεσσι (*Il.* 6.424) just as εὐείρωι πόκωι echoes the epic epithet εἰροπόκος applied to sheep (e.g. *Il.* 5.137). ἀργῆτ' in the MSS is suspect: if it is to be taken with πέπλον as a simple descriptive adjective it is intolerably weak in what ought to be an emphatic position at the end of the clause; if it is a proleptic predicate the sense ('anointed the robe so as to make it bright') is inappropriate. Some editors have argued for ἀργῆτ' = ἀργῆτι, agreeing with πόκωι; this makes good sense, but elision of the ι-termination of the dative singular seems not to be allowed in tragedy (see Jebb, Appendix on *O.C.* 1436).

εὐείρωι: there is no need to alter this Ionic form to the Attic εὐέρωι: Soph. quite often shows a liking for Ionicisms, cf. 203, 276, 786, 1196nn.

676–7 διάβορον: in a passive sense (only here).

πρὸς οὐδενὸς | τῶν ἔνδον: editors disagree over οὐδενός: is it masc. or neut.? Perhaps a choice is unnecessary: D. means no creature or agency (such as fire) within the house.

678 ψῆι here (uniquely) must be intrans. = 'crumble away'; the normal meaning is 'rub'.

κατ': either 'down over' or 'down from' depending on the precise meaning of ἄκρας σπιλάδος. σπιλάς usually means 'rock' or 'cliff'; here it must mean either the floor of the courtyard ('down over the surface of the stony/cobbled/tiled floor') or refer to some sort of slab on which D. had happened to throw the scrap of wool when she discarded it. But this is obscure and the text may be corrupt. 695–8 do not make the picture any clearer.

680–2 ὧν either = ἐκείνων οὓς with θεσμῶν, or = ἐκείνων ἃ 'of those things which' with θεσμῶν in apposition. In either case there is no need to emend οὐδέν to οὐδέν' (particularly as a neuter plural form θεσμά exists alongside θεσμοί). The word order, with οὐδέν as the climax, emphasizes the scrupulous attention with which D. carried out the Centaur's instructions (or 'precepts': θεσμῶν is a solemn word).

θὴρ ... Κένταυρος: for the apposition cf. Pindar, *Isthm.* 4.46 θῆρα λέοντα.

γλωχῖνι: a rare word, correctly explained by the schol. as 'barb', cf. *Il.* 5.393 ὀιστῶι τριγλώχινι.

683 The image has associations both with the idea of the 'tablets of the memory' (cf. fr. 597 P & R; [Aesch.] *P.V.* 789; R. Pfeiffer, *History of classical scholarship* (Oxford 1968) 26) and with the bronze tablets on which important or sacred texts were inscribed (laws, oracles, etc.). Dramatically it is linked with the real tablet mentioned earlier in the play (46, 157–8): in each case the message is tragically misconstrued.

δύσνιπτον 'hard to erase', lit. 'wash away'.

684 Wunder deleted this line, but there is no reason to regard it as spurious. τάδ' and τοιαῦτ' look forward to the details to come: 'This is what I had been instructed, and here is what I did.' The echo at 688 is quite Sophoclean, cf. *Phil.* 289, 292. 685–7 give the text of the instructions in reported speech; 688 confirms that D. carried them out. Cf. Stinton 139.

685–6 **ἄπυρον** 'away from the fire'.

ἀκτῖνος ... θερμῆς: i.e. of the sun.

687 **νιν**: Elmsley's emendation for ἄν in the MSS. ἄν with the opt. is defended as a permissible irregularity here by e.g. Longo, cf. Goodwin 702. Whether νιν or ἄν is read, the effect of the line is evasive: D. cannot bring herself to name Heracles: 'until such time as I should apply it somewhere (που) newly spread'.

688 **νῦν δ'** 'just now'.

689 **μέν**: answered by καί in κᾄθηκα at 691, cf. Denniston 374.

κατ' οἶκον ἐν δόμοις κρυφῆι: D. has meticulously carried out the Centaur's instructions to anoint the robe ἐν μυχοῖς (686). Dawe obelizes ἐν δόμοις as too close a repetition of the sense of κατ' οἶκον, but δόμοι sometimes means 'rooms' in Homer, as at *Od.* 8.57 αἴθουσαί τε καὶ ἕρκεα καὶ δόμοι 'porticoes, courts and rooms' and 6.303 (where δόμοι and αὐλή are mentioned). Perhaps ἐν δόμοις here means 'indoors', i.e. not in the courtyard. Contrast 156 ἀπ' οἴκων ... ἐν δόμοις.

691 **ἀλαμπὲς ἡλίου**: proleptic, 'I put it out of the sunlight'; for alpha-privatives with gen. cf. e.g. *El.* 36 ἄσκευον ἀσπίδων; *O.C.* 677–8 ἀνήνεμον ... χειμώνων.

692 **κοίλωι**: probably simply decorative here; contrast 901.

ὥσπερ εἴδετε: cf. 622: the Chorus saw the closed casket on stage.

693–4 **δέρκομαι** stresses the act of seeing, cf. *El.* 899 ὡς δ' ἐν γαλήνηι πάντ' ἐδερκόμην τόπον.

φάτιν: properly 'saying', 'report'; here of the subject of a report. The idea of 'omen' may also be present in φάτις, whose first meaning is the saying of a god, as in an oracle, cf. *O.T.* 151 Διός ... φάτι, and *O.T.* 310 ἀπ' οἰωνῶν φάτιν. The addition of ἄφραστον makes a striking phrase (ἄφραστος hovers between 'inconceivable' and 'unutterable'), cf. Virgil, *Georg.* 1.478–9 (*pecudesque locutae*; | *infandum*) for a rather similar effect.

μαθεῖν: epexegetic inf., strictly unnecessary here after ἀξύμβλητον, but giving further stress to the theme of knowledge (143n.).

695 **κάταγμα**: used here of the tuft of wool, properly of the ball of wool on the distaff which is 'drawn down' in spinning.

696 Most editors defend this line, condemned as spurious by Dobree. But ἐς μέσην φλόγα is suspicious: it is true that φλόξ is used elsewhere to

mean the blaze of sunshine, but only in phrases like φλὸξ ἡλίου (as at [Aesch.] *P.V.* 22), and (as Longo points out) there is also a stylistic incongruity between the carelessness of τυγχάνω ῥίψασά πως and the precision of ἐς μέσην φλόγα. Dramatically the effect is better without 696; possibly the line was interpolated by actors to make the story slightly more sensational (if it is not genuine it must have entered the tradition early, since it is paraphrased by the schol. and translated by Seneca, *Her. Oet.* 725).

697–8 'As it began to warm up it completely disintegrated and crumbled into a powder.'

κατέψηκται: the perfect expresses the immediacy of the event: the wool 'had crumbled away' instantly. For ψάω cf. 678n.

699 **μορφῆι** 'in appearance'.

εἰκαστὸν ὥστε ... ἂν βλέψειας: the elaboration is natural when a speaker is attempting to describe an extraordinary phenomenon.

699–700 **πρίονος | ἐκβρώματ'** 'sawdust', lit. the 'morsels' cut by the teeth of the saw.

701 **προπετές**: either 'on the point of disintegrating', cf. 976, or 'thrown away' simply, as the schol. takes it. The former is better: 'the fate of the wool must be considered an omen, a prefiguration of Heracles' own fate' (Kamerbeek).

ὅθεν, by attraction to ἐκ ... γῆς, instead of οὗ or ὅπου.

702 **προύκειτ'** 'lay exposed', cf. *Aj.* 427 τανῦν δ' ἄτιμος ὧδε πρόκειμαι.

702–4 **θρομβώδεις ἀφροί** 'clots of foam'.

Construe ὥστε πίονος ποτοῦ γλαυκῆς ὀπώρας, χυθέντος βακχίας ἀπ' ἀμπέλου. The details of the simile relate closely to the sight D. is describing: at the place where the wool shrivelled there are sinister clots of foam, and the bluish-purple of the grape suggests the colour of the poison.

γλαυκῆς: the colour of the ripe grape.

ὀπώρας: of the fruit itself, cf. fr. 255.8 P & R.

705 **ποῖ γνώμης πέσω**: cf. *O.C.* 310 ποῖ φρενῶν ἔλθω, but πέσω is more despairing than ἔλθω. For the genitive cf. 68n.

706 ὁρῶ δέ μ' ... ἐξειργασμένην: D. uses the acc. rather than the nom. with the participle because she is looking at her situation as it were from the outside.

707–8 πόθεν ... ἀντὶ τοῦ 'why' and (lit.) 'in return for what' (τοῦ = τίνος); the double question conveys a tone of urgent anxiety.

θνῄσκων ... ἔθνῃσκ': the repetition helps to point the argument: 'why ever would the Centaur as he died have shown kindness to *me*, on whose account (ἧς ὕπερ) he was dying?' Some editors prefer to read θνῄσκειν after ἀντὶ τοῦ, which gives a more straightforward sentence.

709 τὸν βαλόντ': Heracles.

710 ἔθελγέ μ' 'he bewitched me', i.e. with his trick, but the θέλξις of ἔρως has contributed to D.'s deception, cf. 354–5n.

710–11 An explicit statement of one of the play's leading themes: learning the truth too late, cf. 143n. and Introduction 3.

ὅτ' οὐκέτ' ἀρκεῖ 'when it no longer avails', sc. μάθησις (so Jebb, rightly). ἀρκεῖ used impersonally is more likely to mean 'it suffices'.

712–13 μόνη 'I and no one else'.

εἴ τι μὴ ... γνώμης 'unless by any chance I turn out to be deceived in my judgement'. For εἴ τι μή cf. 586. For ψεύδομαι with gen. cf. LSJ *s.v.* 3. At 705 D. said οὐκ ἔχω ποῖ γνώμης πέσω, but she really knows the truth and has no hope now of being proved wrong.

ἐξαποφθερῶ 'I shall destroy him utterly'. This is a striking word (only here and at Aesch. *Pers.* 464) made strongly emphatic by the double prefix ἐξαπο-. The use of the future is particularly telling: the destruction of Heracles may still be in the future but it is completely inescapable.

714–15 'I know that the arrow which shot (Nessus) caused harm even to a god, Chiron.' Campbell notes that 'the arrows of Heracles, all alike dipped in the poison of the Hydra, are poetically spoken of as one'. Chiron, the divine Centaur, son of Cronos and Philyra, who has a special place in myth as healer and educator, was accidentally shot by Heracles and given an incurable wound; in the end Zeus gave him permission to surrender his immortality (Apollodorus 2.5.4).

716 τὰ πάντα κνώδαλ' 'the whole host of wild creatures' (Kamerbeek). κνώδαλα is specially suitable for Nessus, the θήρ; but by implication it includes Heracles, see Introduction 5.

716–18 τοῦδ' ὅδε ... τόνδε: Jebb explains that the function of the repeated pronoun is to point the stages in the argument: D. now understands that the venom of the Hydra retains its power even when it is absorbed into a victim's blood. 'This (ὅδε) poison passing out from the wounds of Nessus (τοῦδε) will surely destroy Heracles (τόνδε).' For a similar inferential use of pronouns cf. *Ant.* 293–4 ἐκ τῶνδε τούτους ἐξεπίσταμαι καλῶς | παρηγμένους μισθοῖσιν εἰργάσθαι τάδε.

ἰὸς αἵματος μέλας 'the black poison, consisting in blood' or 'carried in blood'.

δόξηι γοῦν ἐμῆι 'to my way of thinking, at any rate'. κατά γε τὴν ἐμὴν δόξαν would be a more familiar expression. For the dat. cf. *Aj.* 1363 πᾶσιν Ἕλλησιν ἐνδίκους (K–G I 421). This line-ending does not breach Porson's Law (Maas *GM* §48): γοῦν is treated as if it were enclitic and therefore closely linked with the preceding syllable; cf. *Aj.* 527.

719–20 καίτοι: continuative, not in its commoner sense of 'and yet'. 'Jebb's "howbeit" gives the right idea: D. regards her intended suicide as in some manner compensating her unintentional homicide' (Denniston 559).

δέδοκται ... κἀμέ 'it has been resolved for me too to die': the phrasing gives D.'s words a sense of detachment and finality, cf. 706n. The slight word-play δόξηι / δέδοκται recalls 589–92, cf. 590n.

σφαλήσεται: a euphemism for θανεῖται.

ταὐτῆι σὺν ὁρμῆι: Longo points out that this echoes a common idiom (cf. e.g. ἀπὸ μιᾶς ὁρμῆς) and does not demand a very precise translation such as 'at the same stroke (of fate)'. Mazon's 'du même coup' probably comes close, since 'coup' has a similarly broad range.

721–2 The sentence begins as if it referred only to D. (κακῶς κλύουσαν following ἐμέ in 720), but ἥτις makes it more general: 'to live with a bad name is unbearable for a woman (of the kind) who ...' Cf. 817–18. For the sentiment cf. *Aj.* 479, *El.* 989.

μὴ goes closely with κακή: 'not evil', i.e. 'noble', combining the ideas of high birth and honourable behaviour, and contrasting sharply with κακῶς κλύουσαν in 721. For μή used generically cf. 725 τοῖς μὴ καλοῖς βουλεύμασιν (LSJ *s.v.* B. 7).

723–33 A bridge passage between two high points in the action. The Chorus try briefly to reassure D. before announcing the arrival of Hyllus. The style, as often in exchanges of this kind, is extremely formal,

allowing a slight drop in intensity (cf. Campbell on 731–3: 'these quiet words precede the climax of horror').

723–4 The stress is on ταρβεῖν: 'There is certainly cause for *fear*, but you do not know the outcome and must not prejudge.' The vague ἔργα δεῖν' (echoing D.'s words at 706) can encompass both the 'terrible things' that have happened already (the sinister crumbling and foaming of the wool) and the 'terrible things' that may be to come. The Chorus do not want to be too specific.

ἀναγκαίως ἔχει = χρή. Soph. avoids a dull repetition χρή / οὐ χρή by means of *variatio*, cf. 729n.

τὴν δ' ἐλπίδ' ... κρίνειν: Kamerbeek renders 'one should not decide what one has to hope or fear before the event', taking ἐλπίς in its common neutral sense.

725–6 D. takes up the Chorus' words and contradicts them by means of a pointed repetition: 'When a bad decision has been made there is no ἐλπίς at all, at least not an ἐλπίς that lends confidence', i.e. the good sense of ἐλπίς is ruled out. For ἥτις καί cf. Denniston 295.

προξενεῖ 'procures', 'provides', cf. LSJ *s.v.* II 1.

727–8 Lit. 'but in the case of those who have done wrong unintentionally anger is softened': allowances are made for innocent intentions.

ἀμφί with the dative here means 'in the case of', 'concerning'; cf. *Aj.* 684 ἀλλ' ἀμφὶ μὲν τούτοισιν εὖ σχήσει.

μὴ 'ξ ἑκουσίας: for the fem. adj. with ellipse of noun cf. 395n.

πέπειρα: sc. γίγνεται. For the form, fem. of πέπων, cf. πίειρα fem. of πίων. Lit. 'ripe', here metaphorically, 'softened', cf. Ar. *Wasps* 646 ... τὴν γὰρ ἐμὴν ὀργὴν πεπᾶναι.

τῆς = ἧς, cf. 47n.

729–30 **κακοῦ ... βαρύ**: *variatio*, cf. 735 ζῶσαν ... σεσωμένην and 723n.

ὧι: understanding ἐκεῖνος as subj. of λέξειεν.

οἴκοι is metaphorical: 'in his own life'.

731 **σιγᾶν ... λόγον**: for the construction cf. Eur. *Med.* 81 ἡσύχαζε καὶ σίγα λόγον.

τὸν πλείω λόγον 'the rest of what you have to say', cf. *Phil.* 576 μή νύν μ' ἔρηι τὰ πλεῖον' and *O.C.* 36 with Jebb's note. The reading of the MSS here is χρόνον, which makes patently less good sense; λόγον survives only as a variant in L.

732 **εἰ μή τι λέξεις**: τι is more likely to be obj. of λέξεις than adverbial 'perhaps', in which case the order ought to be εἴ τι μή as at 586, 712. The fut. ind. implies intention: 'unless you are going to say something', cf. Goodwin 407.

τῶι σαυτῆς: more emphatic than τῶι σῶι. The expression adds a little weight to the announcement of Hyllus' arrival.

733 'The one who left on a mission to find his father', lit. 'as seeker of his father'.

734–49 Enter Hyllus, who at once denounces D. These lines take the place of the summary with which a long speech often opens (cf. e.g. 531–5).

734–7 Hyllus begins with a striking formulation of the proverbial 'choice of three evils' (a choice between three modes of death or punishment, cf. fr. 908 P & R with Pearson's note and Radt's *app. crit.*; Menander fr. 735 K; schol. on Pindar, *Ol.* 1.60). Hyllus adapts the idea to suit his denunciation of D.: he wishes she were (i) dead or (ii) alive but not his mother or (iii) different from what she is, i.e. not guilty. As Longo says, only the first wish can be fulfilled, an ominous foreboding of the coming action.

ὡς: exclamatory.

ἂν . . . εἱλόμην: strictly 'I would have chosen', but as in ἂν . . . ἐβουλόμην the reference may be to present time, cf. Goodwin 246.

σ': acc. of respect ('concerning you'), then understood as the subject of the three infinitives in 735–7.

735 **μηκέτ' εἶναι ζῶσαν** 'no longer be living', cf. *Phil.* 412 οὐκ ἦν ἔτι ζῶν.

737 **τῶν νῦν παρουσῶν**: governed both by λῳόνους in 736 and by ἀμείψασθαι 'get in exchange for'.

738 'What is there on my part (i.e. what have *I* done) that is hateful?'

739–40 Hyllus explains the reason for his cryptic curse: 'Know that you have today killed your husband – and my father.' He recoils from the idea of a family tie between Heracles and his murderess.

741 **ἐξήνεγκας**: ἐκφέρειν seems to mean more than simply 'make known', 'disclose', here: Jebb suggests that it implies a 'startling utterance'.

742–3 **ὃν ... τελεσθῆναι** 'which must inevitably be fulfilled'. ἐστι is to be understood after οὐχ οἷόν τε 'it is not possible'. For μή rather than μὴ οὐ cf. 226n.

φανθέν: the 'terrible thing' which D. feared has actually 'appeared', has been seen to happen, cf. *O.T.* 848–9. A proverb on the lines of 'what is done cannot be undone' lies behind the words of Hyllus, cf. e.g. Simonides 98 (= *PMG* 603) τὸ γὰρ γεγενημένον οὐκέτ' ἄρεκτον ἔσται and Pindar, *Ol.* 2.15–17 cited by the schol. For the repeated ἂν cf. *O.T.* 339 and Goodwin 223.

744 **τοῦ πάρ'** = παρὰ τίνος;

746–7 Hyllus has the evidence of his own eyes: αὐτὸς ... ὄμμασιν (cf. 241n.) ... δεδορκώς (sc. φημι).

κοὐ κατὰ γλῶσσαν κλύων: The 'polar' expression strengthens the emphasis on Hyllus' first-hand experience, cf. Aesch. *Pers.* 266 καὶ μὴν παρών γε κοὐ λόγους ἄλλων κλύων, 234–5n. and Bruhn, *Anhang* §209. κατὰ γλῶσσαν 'as a matter of report' by contrast with the commoner ἀπὸ γλώσσης, which would mean 'orally' as opposed to 'in writing' (Jebb).

748 **ἐμπελάζεις ... παρίστασαι**: the dramatic presents suit 'the tension of mind with which the question is asked' (Jebb). D. needs to know the whole story.

749–812 *Speech of Hyllus.* This has the formal features of a Messenger's speech: expansive treatment of the details of the story and a rather ornate style (cf. the use of epithets at 750, 752, 765–6, 791 and the *est locus* formula at 752). But there are effective reminders that the narrator is a son denouncing his mother: he is reluctant to tell her the story at all, 749; he reminds her of her guilt, 758, 773, 775–6, 791–3, 807–12.

749 Soph. briefly motivates the long narrative: 'Very well, if you must you shall know the whole story.'

750 **ὅθ' εἷρπε**: Hyllus begins abruptly without an introductory γάρ. Jebb renders εἷρπε 'went his way'.

751 **τροπαῖα κἀκροθίνια**: the two regular types of spoil: the captured weapons of the enemy, to be dedicated to the gods, and a select portion of the booty (lit. 'the top of the pile', i.e. the best) for sacrifice, notably cattle.

752–3 Cf. 237n. A clause of this type often opens a narrative; but sometimes, as here, it is combined with a temporal scheme and rather illogically follows a 'when' clause, cf. Eur. *Hipp.* 1198, 1201 ἐπεὶ δ' ἔρημον χῶρον εἰσεβάλλομεν | ἀκτή τίς ἐστι . . . ἔνθεν . . .

ἄκρον | Κήναιον: it is easiest to take ἄκρον as a noun: 'Cape Cenaeum', in apposition to ἀκτή τις, cf. *Od.* 3.278 Σούνιον . . . ἄκρον Ἀθηνέων. For Cenaeum cf. 237n.

753–4 The phrasing echoes 237–8. This recall of Lichas' speech is a reminder that Hyllus knows nothing of what has been revealed to D.: the truth about Iole, and Heracles' real motives for the war.

φυλλάδα: usually 'foliage'; here 'grove' as at *O.C.* 676.

755 **ἄσμενος πόθωι**: lit. 'glad because of (my) longing', i.e. Hyllus who has been longing to see Heracles now feels a joy in proportion to his yearning for his father.

756 **πολυθύτους . . . σφαγάς**: tragic style often combines a noun with an epithet that partly repeats its meaning, cf. 791 τὸ δυσπάρευνον λέκτρον, 1130, and *O.C.* 716 with Jebb's note.

757 **ἀπ' οἴκων . . . οἰκεῖος**: Lichas is Heracles' own herald and comes from his home: the word play stresses the point that there was no reason to suspect danger in the gift he brought.

759 **προυξεφίεσο**: only here; perhaps a coinage to add emphasis to Hyllus' denunciation of D.

760–2 Heracles is offering a hecatomb, the grand sacrifice of a hundred victims (bulls or oxen, goats, sheep: συμμιγῆ 762), which will begin with the offering of twelve select (ἐντελεῖς unblemished, therefore ritually acceptable) bulls (βοῦς might well mean 'cows' as in Homer, but ταυροκτονεῖ makes 'bulls' more likely; cf. 609).

μὲν . . . ἀτάρ: cf. Denniston 54. There is no strong contrast here.

ἀπαρχὴν like ἀκροθίνια, 'to be the first-fruits of the booty', cf. 183 where the commoner plural is used.

τὰ πάνθ' ὁμοῦ 'altogether', with ἑκατόν.

προσῆγε: sc. to the altar, cf. LSJ for the use of this word in sacrificial contexts.

763 **δείλαιος ἵλεωι φρενί**: the juxtaposition brings out the pathos of

Heracles' joy. Virgil uses *infelix* in the same ironic way, e.g. at *Aen.* 1.748–9 *nec non et uario noctem sermone trahebat | infelix Dido longumque bibebat amorem.*

764 κόσμωι τε ... καὶ στολῆι: hendiadys: 'the ornate robe' not 'the ornament and the robe'.

κατηύχετο 'he made the prayers'. The sacrificer prayed before the beasts were killed.

765–6 Lit. 'When (ὅπως) the flame of the holy rites burned bloody'. The flame is αἱματηρά because it comes from the burning flesh of the victims.

κἀπὸ πιείρας δρυός: this seems to be a further detail prompted by αἱματηρά: the flames rose, too, from the logs used in the sacrificial fire. πιείρας δρυός, lit. 'rich oak', is usually interpreted as 'pine', because δρῦς may have the general sense 'tree' and πιείρας is thought to have more point if it means 'resinous'. But Campbell may be right to argue for oak: πιείρας could well refer simply to the capacity of the oak logs to feed the flames, and the oak is important elsewhere in the play as the tree of Zeus, cf. 171, 1168; 1195n.

767 ἀνῄει 'came up', i.e. 'broke out'.

προσπτύσσεται 'clings', historic pres. This is Musgrave's emendation of προσπτύσσετο in the MSS. The syllabic augment is often omitted in tragic lyrics in imitation of earlier poetry, but in the iambic dialogue the instances are rare and virtually all are in messenger (or similar narrative) speeches, usually in the first word of the line, cf. 904 and 915. See Page on *Med.* 1141; Dodds on *Ba.* 767; L. Bergson, *Eranos* 51 (1953) 121–8.

768–9 (i) 'Close-glued, as if by a craftsman's hand' (Jebb). Heracles is as firmly stuck in the robe as if it were some artefact made by a carpenter. This is the most likely interpretation (so schol. and many edd.). ὥστε τέκτονος gives literal force to ἀρτίκολλος: the robe clings to him, not just because he is sweating, but because it has some sinister property which makes it stick. (ii) 'Close-glued, like a sculptor's = like a chiton made by a sculptor' (Mazon). The idea of comparing the robe clinging to Heracles to the stone folds of a sculptured chiton is not alien to Greek poetry, but without more help from the context it would be obscure here. (iii) 'Close-glued, like a workman's chiton', i.e.

tightly fitting (C. Zijderveld, *Mnemosyne* (1936) 175–6). This destroys the sinister force of the comparison. Dawe (*Studies* III 91–2) objects to (i) that the genitive is unparalleled; it is true that the seemingly parallel φωτὸς ἠπατημένη at *Aj.* 807 may mean 'cheated of the man' rather than 'cheated by . . .', but Jebb may still be right to claim that ὥστε τέκτονος is close to 'like something from the hand of a τέκτων'. Dawe brackets 768 as an intrusion from another play, but without this line the passage has far less emotive power; moreover the craftsman image accords well with the details of the simile at 699–700, and πλευραῖσιν introduces an important theme, cf. 938–911. If emendation is necessary the best solution is to posit a lacuna after 768: ὥστε τέκτονος might then be followed by a noun or participle as in fr. 474.4–5 P & R ὥστε τέκτονος | παρὰ στάθμην ἰόντος ὀρθοῦται κανών (for the text see Radt's *app. crit.*).

769–70 The general sense is clear, but the sentence can be construed either with ἀντίσπαστος governing ὀστέων ('there came a biting pain which shook his bones') or with ὀδαγμός governing ὀστέων ('there came a convulsive pain which bit into his bones').

ὀδαγμός 'biting' or 'itching', only here, but cf. ὀδάξω and related words (LSJ). There is no need to read ἀδαγμός, attributed to Soph. by Photius; cf. Kamerbeek's note.

770–1 Hyllus unwittingly identifies the true nature of the poison. The subject of ἐδαίνυτο is not stated; it is easy to understand 'a poison' from ἰὸς ὥς: 'then (a poison) like that of a . . . snake feasted on him'.

772–4 **ἐβόησε** governs both Λίχαν and the indirect question at 774: 'shouted for Lichas (and asked) . . .'

οὐδὲν αἴτιον 'in no way guilty'.

τοῦ σοῦ κακοῦ: i.e. of the evil you caused. Contrast 797, τοὐμὸν κακόν 'the evil I suffer'.

ποίαις . . . μηχαναῖς 'by what (evil) devices'.

776 **ἔλεξεν**: sc. ἐνεγκεῖν.

ὥσπερ ἦν ἐσταλμένον 'as it had been dispatched', i.e. intact.

777 **διώδυνος**: only here; δι- suggests 'through and through'.

779–82 This passage echoes the scene in *Od.* 9 (287ff.) where the Cyclops kills the comrades of Odysseus by dashing their brains out (so Radermacher).

ἄρθρον ἧι λυγίζεται 'where the joint bends in its socket', i.e. the ankle.

ῥιπτεῖ: this is the form given in the MSS. There is no certainty that tragedy uses only ῥίπτω: at 790, where the MSS read ῥίπτων, a papyrus has ῥιπτῶν [*sic*]. Cf. Jebb on *Aj*. 239–40.

ἀμφίκλυστον: cf. 752, where the scene is set; but there the whole cape is 'sea-washed', here an isolated rock.

ἐκ πόντου is probably best interpreted as '(rising) from the sea', '(visible) in the sea', i.e. as seen by an onlooker. (Cf. Jebb on *Ant*. 411, though none of the passages cited there is a true parallel.) The alternative is to take ἐκ πόντου closely with ἀμφίκλυστον 'washed on all sides by the sea', but in that case πόντωι would be more natural.

The reference is to the site associated with the death of Lichas, cf. Aesch. fr. 55.14 (Mette); Strabo 9.426, who mentions three islets called Λιχάδες (they still carry this name; see Map on p. 152); Ovid, *Met*. 9.226ff.

781–2 **κόμης** has been suspected, but the picture is clear: the brain is seen oozing out through Lichas' hair.

λευκὸν μυελόν: lit. 'white marrow', i.e. the brain. The Greeks thought of the brain as a type of μυελός: their word ἐγκέφαλος was originally an adjective with μυελός, cf. H. Lloyd-Jones, *Dionysiaca* ed. R. D. Dawe *et al.* (Cambridge 1978) 51.

ἐκραίνει: transitive, 'makes fall in drops from ...'

μέσου | κρατός: probably not strictly localized (e.g. 'the top of the head'), but more likely to be a condensed way of saying 'his skull was split and the bits scattered', cf. Longo.

783 Soph. introduces a new detail, the crowd of spectators watching in terror.

ἀνηυφήμησεν 'sent up an awe-stricken wail'. ἀνευφημεῖν, a rare word, is found only in this extended sense, cf. Plato, *Phaedo* 60a. Literally it would mean 'shout εὐφημεῖτε', i.e. appeal for silence, to avoid ill-omened words. The need for this was particularly felt on ritual occasions such as sacrifices and in moments of danger or sorrow, as in the presence of death. Cf. C. Segal, *A.C.* 44 (1975) 39–40.

784 **νοσοῦντος**: now Heracles has a physical νόσος (agonizing pain and the mad frenzy that goes with it), which is the direct outcome of the νόσος of ἔρως, cf. 445.

διαπεπραγμένου 'destroyed', more imposing than simply 'killed'.

785 **τἀνδρός**: sc. Heracles.

786 **ἐσπᾶτο** 'was convulsed', a medical term, cf. 770 ἀντίσπαστος, 805 σπασμοῖσι (and 1082); Hipp. *Aph.* 5.5 σπασθεὶς ἀποθνήισκει.

μετάρσιος: Ionic; the Attic form is μετέωρος.

787 Hyllus makes the story vivid by describing the sounds he heard: the cries of the crowd (783) and of Heracles (here and 790) and the echoes from the rocks.

ἀμφί: adverbial, 'all around'.

788 'The lofty headlands of Locris' are the hills of the Cnemis range on the mainland, which face Euboea across the narrow strait.

ἄκραι has the same meaning as πρῶνες (*variatio*, cf. 202–3n.).

789–90 **ἀπεῖπε** goes with the participles: 'when he tired of throwing himself... and shouting'. For the pres. part. with ἀπεῖπον cf. Ar. *Lys.* 778 μὴ νυν ἀπείπωμεν ταλαιπωρούμεναι.

791–3 **ἐνδατούμενος** elaborates the idea in βοῶν: lit. 'speak of in detail' for good or ill, here in a bad sense, 'dwelling on his union with you ... and on the marriage (arranged by) Oeneus (or perhaps 'the alliance with Oeneus') (saying) what a destroyer of his life he had found it to be'.

κατακτήσαιτο: lit. 'got for himself'.

λυμαντήν: only here.

794 **προσέδρου λιγνύος**: the cloud of murky smoke from the sacrifice which hung about him.

διάστροφον 'rolling', with frenzy, pain or fear.

795 **στρατῶι** = λεῶι, cf. *El.* 749 where στρατός is used of the body of spectators watching the chariot race.

798 **θανόντι συνθανεῖν** 'die with me as I die', despite the aorist part., cf. fr. 953 P & R θανόντι κείνωι συνθανεῖν ἔρως μ' ἔχει.

799 **ἆρον ἔξω** 'lift me up and take me away'.

μάλιστα μέν 'best of all', 'preferably', cf. *Phil.* 617–18; other examples in Bruhn, *Anhang* §247.17.

με θές is Wakefield's reading for μέθες of the MSS, which would mean 'release', 'drop'. This would introduce too concrete a detail, distracting attention from μάλιστα ... ἐνταῦθ' κτλ.

800 **ὅπου...μή τις ὄψεται**: for a rel. clause with fut. ind. expressing

purpose (neg. μή), cf. *O.T.* 1412 (Goodwin 565). This is the normal construction; contrast 903 ἔνθα μή τις εἰσίδοι.

801 εἰ δ' οἶκτον ἴσχεις 'but if you have pity', i.e. if you cannot bring yourself to leave me to die alone.

ἀλλά 'at all events', introducing a second best alternative, cf. Denniston 12.

802 μηδ' αὐτοῦ θάνω 'and let me not die here'. For the first person sing. jussive subjunctive cf. *O.C.* 174 μὴ δῆτ' ἀδικηθῶ (Goodwin 257). Heracles wants to escape the shame of dying at the scene of his triumph.

803 ἐπισκήψαντος: sc. αὐτοῦ, gen. abs., although he (σφε) is the object of θέντες in the next clause.

804–5 ἐκέλσαμεν: a true plural, Hyllus aided by his servants. The verb is to be taken with σφε, though it usually either governs a word for 'ship' or is intransitive.

μόλις: because of the violence of Heracles' frenzy.

βρυχώμενον 'roaring', cf. *Aj.* 322 ταῦρος ὣς βρυχώμενος. In Homer it is used of the dying groans of a wounded man (e.g. *Il.* 13.393) and of the roaring of waves (e.g. *Od.* 5.412).

αὐτίκα: a clear indication to the audience that Heracles' appearance on stage cannot be much longer delayed.

807–8 μῆτερ, πατρί: pointed juxtaposition. The crime is all the more horrific because of D.'s close ties with Heracles, and it impinges doubly on Hyllus.

βουλεύσασ' ... καὶ δρῶσ' ἐλήφθης: legal language, cf. *Ant.* 267ff., Dem. 19.21. On βούλευσις, 'planning', a separate offence in Greek law, see D. M. MacDowell, *The law in classical Athens* (London 1978) 115–16.

δρῶσ': present tense because the killing of Heracles is still in progress.

808–9 Hyllus calls on 'avenging Justice' and the Erinys to punish D. for what she has done. For similar language in curses cf. *Aj.* 843–4 and 1389–92, *El.* 110–17.

809–10 εἰ θέμις γ' ἐπεύχομαι 'if I make a proper prayer'. This is Stinton's text (140), taking θέμις as indeclinable object of ἐπεύχομαι, cf. *O.C.* 1189–91 ὥστε μηδὲ ... θέμις σέ γ' εἶναι κεῖνον ἀντιδρᾶν κακῶς. The MSS have εἰ θέμις δ', ἐπεύχομαι, but δ' is suspect: there is no logic in

saying '*and* if it is right, I pray' when the prayer has already been uttered; and in parallel passages where a speaker introduces a religious scruple ('if it is right ...') only to dismiss it ('and it *is* right') the proper place for δὲ is in the second clause, e.g. fr. 941.14 P & R: εἴ μοι θέμις, θέμις δὲ τἀληθῆ λέγειν. Dawe (*Studies* III 93) punctuates with a colon after τείσαιτ' and reads Ἐρινῦς (acc. pl.) and θέμις γ': 'and I invoke the Furies as well, if, that is, it is lawful for me to do so'. This is neat, but the separation of Justice and the Furies seems artificial (cf. 808–9n. for comparable passages). Possibly ἐπεύχομαι here should be taken as 'exult', as at Aesch. *Ag.* 1394 ἐγὼ δ' ἐπεύχομαι (see Fraenkel's note); then Hyllus would be saying (reading δ') 'may Justice and the Furies punish you, and if it is right I glory (in your punishment)'.

810 'Yes it is right (to curse you) since you have given me the right (through your crime).' προβάλλειν here seems to mean 'hand over', 'give up' rather than 'reject' as the schol. suggested (ἀπέρριψας).

811 ἄριστον ἄνδρα: Heracles 'the best of men', cf. 177n. and Introduction 6–8.

813–20 D. prepares to leave the stage. This is one of tragedy's great exits: she has listened to the whole story and to her son's denunciation and curse without saying a word in self-defence, and now she leaves in silence, despite the Chorus' attempt to make her speak. Eurydice in *Ant.* makes a silent departure (1244–5), but it must be a rapid one, and no comment is made until she has gone (φρούδη); so at *O.T.* 1073–5 the Chorus draw attention to Jocasta's departure only after she has rushed off stage (ἀΐξασα). Here the emphasis is on D.'s *going*, over eight lines of text: ἀφέρπεις 813, ἀφέρπειν 815, ἑρπούσῃ 816, ἑρπέτω 819. Her departure must therefore have been important in the stage action.

813 ὁθούνεκα: cf. 571n.

814 'By keeping silent you argue your accuser's case'. Legal language again (cf. 807n.), given additional point by the oxymoron in ξυνηγορεῖς σιγῶσα.

815–20 Hyllus dismisses his mother with elaborate contempt. The interlaced word order in 815–16 (ὀφθαλμῶν ἐμῶν depending on ἄπωθεν) and the mannered expression ὄγκον ... ὀνόματος ... μητρῷον contribute to the formality of style.

815–16 'May she have a fair wind as she makes her way out of my sight', i.e. may she go as quickly as possible. Cf. Aesch. *Sept.* 690–1 ἴτω κατ' οὖρον κῦμα κωκυτοῦ λαχὸν | Φοίβωι στυγηθὲν πᾶν τὸ Λαΐου γένος.

καλός undoubtedly the right reading, despite καλῶς in most of the MSS. Cf. J. H. Kells, *C.R.* n.s. 12 (1962) 111–12.

817–18 'Why should (anyone) uselessly keep the name of mother when her behaviour is not at all like a mother's?'

ὄγκον... ὀνόματος... μητρῶιον: lit. 'maternal name-dignity', i.e. the dignity attaching to the name of mother.

γάρ explains Hyllus' unfilial desire to have nothing to do with D.: she has forfeited her claim to respect as a mother.

τί δεῖ: almost 'what is the point of...', cf. *O.T.* 896 τί δεῖ με χορεύειν; and Antigone's despairing question at *Ant.* 922–3 τί χρή με τὴν δύστηνον ἐς θεοὺς ἔτι | βλέπειν;

ἥτις agrees with the unexpressed subject of τρέφειν, cf. 721–2n.

τεκοῦσα = μήτηρ (*variatio*).

819–20 **ἑρπέτω χαίρουσα** sarcastically echoes polite formulas of leave-taking, e.g. Eur. *Med.* 756 χαίρων πορεύου. 'Goodbye and good luck to her.' The sarcasm is still more bitter in Hyllus' final words, wishing D. the 'joy' she 'gives' to Heracles (δίδωσι recalling her δώρημα, the robe).

821–62 Third Stasimon

Like the Parodos and the First Stasimon, this ode is concerned with the play's most important themes. The Chorus see that the events just narrated are in fact the fulfilment of the oracle: Heracles is indeed getting the rest from toil that was predicted for him, in death. First they picture Heracles dying in the embrace of the poisoned robe, victim of his monstrous enemies Nessus and the Hydra; then they think of the anguish of D. and foresee the coming of a 'great disaster'. In the final antistrophe they name the factors that have caused the suffering of Heracles and D.: the νόσος, the sacking of Oechalia, the 'new bride' Iole, and the silent Cypris who 'has been revealed the doer of these deeds' (cf. 860–1n.). The emotional tone is one of pity, horror and anxiety, but the main emphasis is on knowledge, expressed through the themes of seeing and revelation (821–30, 842–3, 849–50, 860–1nn.) and the fulfilment

of the oracle (1st strophe). The climactic lines 860–1, which as Burton notes (*The chorus* 73) match in verbal and grammatical shape the closing lines of the preceding strophe (849–50), are a strikingly authoritative formulation of the Chorus' insight.

821–30 *First Strophe.* Now the Chorus understand the meaning of the oracle about Heracles: 'rest from toil' is nothing other than death. The idea of 'seeing' which opens the ode is dramatically important, cf. 222n.

821–3 **ἴδ'**: singular imper. with plural addressee, cf. ἄγε, φέρε, εἰπέ in contexts of invitation or exhortation, e.g. Ar. *Peace* 383 εἰπέ μοι, τί πάσχετ', ὦνδρες; ἴδ' conveys the same sense of urgent excitement here as ἴδεθ' at *El.* 1384 ἴδεθ' ὅπου προνέμεται | τὸ δυσέριστον αἷμα φυσῶν Ἄρης.

οἷον: adverbial = ὡς, 'how', an epic usage.

παῖδες 'girls', not 'children'. Cf. Aesch. *Sept.* 854 (ὦ φίλαι) for an example of a Chorus addressing itself in the 2nd person plural.

προσέμειξεν ... ἡμῖν 'has come to close quarters with us' (Jebb).

ἄφαρ: a favourite word in this play, cf. 134, 529, emphasizing the suddenness of change in human affairs.

τοὔπος ... προνοίας: lit. 'the oracular word of the foreknowledge declared long ago'. For ἔπος of a prophecy, cf. *Od.* 12.266–7, of the 'word' of Tiresias and Circe, and e.g. *O.T.* 505.

824–5 **ὅ τ'**: the epic use of rel. pron. + τε is rare in tragedy, cf. Denniston 523–4. Soph. uses it only in lyrics.

ἔλακεν: λάσκειν means 'shout', 'scream', often used of prophetic utterance, cf. *Ant.* 1094, Eur. *I.T.* 976, no doubt because the voice of the entranced prophet was unlike normal speech. Cf. Fraenkel on Aesch. *Ag.* 156 (on ἀποκλάζειν). Here the 'word' itself is said to do the uttering.

τελεόμηνος ... ἄροτος 'the twelfth year with its full complement of months'. The schol. interprets this to mean a single year, cf. K–G I 262 (= ἄροτος δώδεκα τελείων μηνῶν), but there are no close parallels for such transference with numerals.

ἐκφέροι 'come to an end', 'be accomplished', cf. *O.C.* 1424–5 ὁρᾷς ... ὡς ἐς ὀρθὸν ἐκφέρει | μαντεύμαθ'.

The Chorus must be referring here to the oracle mentioned at the beginning of the play (76, 77, 164nn.) which foretold that Heracles would either die or have release from labours at the end of his current labour (825–30 clearly refers to this prediction). But there is a dis-

crepancy: earlier (44–5, 164ff.) the period of time mentioned is fifteen months, the duration of Heracles' latest absence, at the end of which the critical moment is expected (though at 648 this is referred to as a 'twelve month', cf. 647–50n.), while here and nowhere else the Chorus specify a period of twelve years. This detail however does not contradict the earlier passages: it merely dates the actual utterance of the prophecy. To an audience familiar with the story of Heracles' twelve labours twelve years would seem a fitting length of time (and this seems in fact to have been a feature of the myth outside Soph., cf. Apollodorus 2.4.12). The audience would be unlikely to ask how the Chorus had obtained this information.

825 **ἀναδοχὰν τελεῖν πόνων** 'that it (sc. the ἄροτος) would complete the undertaking of labours'. τελεῖν is fut. inf. As in τελεόμηνος the force of τελεῖν seems to be 'carry through to the end' rather than 'put an end to'. ἀναδοχάν probably means 'undertaking', on the evidence of ἀνάδοχος 'surety'. The schol. and Longo interpret it as 'release', comparing other ἀνα- compounds, but τελεῖν would not then be so appropriate.

826–7 **τῶι Διὸς αὐτόπαιδι** 'the true-born son of Zeus'. The theme of Heracles' relationship with Zeus is insistently repeated, cf. 19, 139–40, 1087–8, 1106, 1268ff.

καὶ τάδ'... κατουρίζει: κατουρίζειν occurs only here; like ἐπουρίζειν it could be transitive or intransitive: either 'these things are coming to fulfilment (lit. safe to port)' or, understanding ἔπος as subject, 'it brings these things to fulfilment'. There may be an ironic echo of 815–16 (οὖρος ... καλός) in the choice of word here.

ὀρθῶς: in the sense 'truly', i.e. as foretold, which together with ἔμπεδα ('unfailing') lays a very strong emphasis on the idea of the oracle coming true, but the nautical image in κατουρίζειν perhaps suggests also the sense 'on a true course', cf. *O.T.* 694–5 ὅς τ' ἐμὰν γᾶν φίλον ἐν πόνοις | σαλεύουσαν κατ' ὀρθὸν οὔρισας.

828–30 **πῶς γὰρ ἄν**: for the clinching argument expressed as a question cf. 139–40.

ὁ μὴ λεύσσων: a poetic variation on the commoner use of βλέπειν = φῶς βλέπειν 'be alive' (LSJ *s.v.* III. 2).

ἔτι ποτ' ἔτ': the repetition gives vehemence to the Chorus' question.

θανών 'once dead'.

λατρείαν: Heracles' service to Eurystheus, cf. 35n.

831–40 *First Antistrophe*. An impressionistic vision of Heracles' agony in the poisoned robe, phrased as a further question picking up 828ff.: 'For if he is indeed the victim of the Centaur's treachery how can he survive beyond to-day?' The Chorus trace the disaster to its sources, Nessus and the Hydra, metaphorically representing Heracles' struggle in the robe as a physical encounter with these two monsters. His agony has two aspects: he is stung by excruciating pain (χρίει 832, αἰκίζει ... κέντρα 838–40) and 'stuck fast' in a grip he cannot escape (προστακέντος ἰοῦ 833, δεινοτάτωι ... ὕδρας προστετακὼς φάσματι 836–7). The first is seen as the doing of Nessus, the second as that of the Hydra, which being a snake is easily imagined holding him in its grip. The stanza is chiastically arranged: Nessus, Hydra, Hydra, Nessus. This is a bold lyrical restatement of Hyllus' account in the preceding scene, its significance interpreted by the Chorus in the light of what D. has told them. There is a faint foreshadowing of the imagery used here in Hyllus' words at 770–1: εἶτα φοινίας | ἐχθρᾶς ἐχίδνης ἰὸς ὣς ἐδαίνυτο.

831–3 Either (more probably) 'for if the Centaur's deceptive compulsion stings his sides, with a bloody cloud around him', taking Κενταύρου with ἀνάγκα, and νεφέλαι as dative of circumstance, or 'for if deceptive compulsion stings his sides with the Centaur's bloody net', taking Κενταύρου with νεφέλαι as an allusion to the poisoned robe. νεφέλη was the name of a net for catching birds (e.g. Ar. *Birds* 194), and this meaning might be glancingly suggested here, but the 'bloody cloud' has richer associations in Greek poetry: Homer's dark cloud of death (*Il.* 20.417 etc.) and φόνου νεφέλα in Pindar (*Nem.* 9.37, cf. *Isthm.* 7 (6).27), which suggest the analogy of death in battle for Heracles' agony. Possibly too the image owes something to the picture of Heracles in the altar smoke (794, so Jebb).

χρίει means both 'anoint' and 'sting' (cf. [Aesch.] *P.V.* 597, the gadfly stinging Io). Here 'sting' is the more relevant sense, but D. anointed the robe with the poison that does the stinging (675, 689).

πλευρά, like σφε in 831, is governed by χρίει (the 'part and the whole' construction). Greek can say 'stings him, the sides' where English would say 'stings his sides'; cf. 225–6n. and *Phil.* 1301 μέθες με ... χεῖρα 'let go my hand'. On πλευρά cf. 938–9n.

834–5 ὃν τέκετο θάνατος, ἔτρεφε δ' αἰόλος δράκων: in what sense is the poison the 'child of Death'? (i) If this means no more than 'produced by

Death', i.e. 'deadly', it is probably best to accept Lobeck's ἔτρεφε for what the 'shimmering snake' did: Death produced the poison and the Hydra nurtured it. Cf. *Aj.* 1034 where the Erinys forged the sword and Hades (made) the belt that proved fatal gifts for Hector and Ajax respectively. (ii) Possibly ὃν τέκετο θάνατος, as Dain/Mazon suggest, refers to the blood of the dying Nessus, which was mingled with the Hydra's poison to produce the new ἰός that is killing Heracles. In this case ἔτεκε in the MSS could be kept for the Hydra: the poison would then be both 'the child of Death' and 'the child of the Hydra'. But this is less convincing. (There is no objection to the use of τέκετο (middle) and ἔτεκε (active) without contrast in sense; cf. *Il.* 6.154 ὁ δ' ἄρα Γλαῦκον τέκεθ' υἱόν | αὐτὰρ Γλαῦκος ἔτικτεν ἀμύμονα Βελλεροφόντην.)

ἀέλιον: for the scansion ᾱ̆έλιος cf. Eur. *Med.* 1252; ᾱ̆έλιος is normal (= ἡέλιος).

ἕτερον ἢ τανῦν = ἕτερον ἢ τανῦν ὁρᾶι.

836–40 The sentence changes direction with the change of subject: μέν with the participle προστετακώς agreeing with Heracles is balanced by τ' with the finite verb αἰκίζει (subj. κέντρα). Cf. Denniston 374–6 for μέν ... τε and 369 n. 1 for the anacoluthon.

836–7 δεινοτάτωι ... φάσματι 'stuck fast as he is to the most terrible shape (or 'apparition', cf. 509n.) of the Hydra'. There is no need to suspect φάσματι on the ground that Heracles is not literally in the grip of the Hydra: he is not literally being stung by the goads of Nessus, either (cf. 831–40n. and C. P. Segal, *Y.C.S.* 25 (1977) 118 n. 53). Lloyd-Jones ingeniously suggests changing δεινοτάτωι to δεινοτέρωι 'a shape more deadly than the Hydra' (*Y.C.S.* 22 (1972) 266), but this distracts from the concentration on the two figures, Nessus and the Hydra.

837–40 The MS text Νέσσου θ' ὕπο φοίνια δολόμυθα does not respond with ἔτι ποτ' ἔτ' ἐπίπονον in the strophe. If something is superfluous here it is probably Νέσσου θ' ὕπο, which could well have originated in a gloss explaining the allusive μελαγχαίτα 'Black Hair' as a name for the Centaur. The change from φοίνια δολόμυθα to φόνια δολιόμυθα is a trivial one to restore the metre. Lit. 'and all mingled together, Black Hair's murderous guileful goads, having erupted, torment him'. The 'goads' are δολιόμυθα because it was the Centaur's δόλος in what he said

to D. that caused Heracles to suffer, and ἐπιζέσαντα because the poison 'boils up' and breaks out through the skin (cf. D.'s account of what happens to the wool, 688ff.). Cf. Campbell *EL* 103–4.

ἄμμιγα recalls ἀνάμιγδα at 518, another scene of confused struggle between Heracles and a monstrous opponent.

κέντρ': there may be an element of word play here in the echo of Κενταύρου at 831, cf. Campbell *EL* 82–3.

841–50 *Second Strophe*. The Chorus' thoughts turn to D.'s unwitting guilt and to the despair she must now be feeling. The stanza ends with dark thoughts of the trouble still to come. For the self-contained picture of D. in this stanza cf. 103–11 (Parodos), 523–30 (1st Stasimon), 650–2 (2nd Stasimon).

841 **ὧν** 'all this', the true facts of the situation, cf. 122.

ἄοκνος (Musgrave) is more effective than the MS reading ἄοκνον (with βλάβαν): it puts the emphasis where it belongs, on D. herself, using the same technique to introduce her as at 523 (ἁ δ' εὐῶπις ἁβρά) and 650 (ἁ δέ οἱ φίλα δάμαρ). ἄοκνος means 'not shrinking from': D. brought herself to use the charm, fearless of the horror, because she did not know what the charm entailed. There is a particular irony here since her habitual response was indeed to feel ὄκνος, cf. 7n., 175n., 181, 550, 630, 663n.

842–3 Lit. 'seeing great harm, consisting in a new marriage, rushing upon the house'.

μεγάλαν is strongly emphatic, cf. 850 and 893.

προσορῶσα: D. saw the trouble coming when she saw Iole and the captives. For the theme of seeing cf. 222n.

νέων can carry a sinister overtone, 'strange' as well as 'new', cf. 613n. (on καινός), 867, 894.

ἀίσσουσαν: Nauck's emendation of ἀισσόντων in the MSS. This would be possible: 'when a new union was rushing (upon the house)', but ἀίσσουσαν with βλάβαν is more vivid.

γάμων: Soph. nowhere precisely explains what Iole's legal status is to be: this is the licence allowed to drama, cf. 428n. In any case γάμος need not mean 'marriage'; cf. 546, where D. speaks of 'sharing the same γάμοι' with Iole.

843–4 τὰ μὲν αὐτὰ | προσέβαλεν: either 'on the one hand she applied (the poison) herself', taking τὰ μέν adverbially, or 'she applied some part (of the mischief) – i.e. the poison – herself', taking τά as direct obj. of προσέβαλεν. This surely recalls 580–1 χιτῶνα τόνδ' ἔβαψα, προσβαλοῦσ' ὅσα | ζῶν κεῖνος εἶπε. The MS reading τὰ μὲν οὔ τι προσέβαλεν is interpreted by the schol. and some modern critics to mean 'on the one hand she had no understanding', but this sense of προσβάλλειν is unparalleled (see LSJ) and αὐτά strengthens the contrast between D.'s responsibility and that of Nessus.

844–5 τὰ δ' ἀπ' ἀλλόθρου | γνώμας μολόντ' 'but on the other hand the things that came about by the agency of alien counsel ...'

ἀλλόθρου strictly means 'speaking a foreign language', but the emphasis here is on the agency of *another* (Nessus) by contrast with that of D. herself (αὐτά). The idea of 'speaking' is dramatically relevant, however, cf. δολιόμυθα, and in the context the phrase ἀπ' ἀλλόθρου γνώμας sounds sinister.

συναλλαγαῖς: the meeting of D. and Nessus which turned out to be destructive.

846 ἦ που 'assuredly', almost 'I can imagine', cf. Denniston 286. For the scansion πού ὀλοά (and πού ἀδινῶν at 847) see Maas *GM* §129 (epic correption).

ὀλοά: either neut. pl. (adverbial acc.) 'she laments despairingly' or nom. sing., of D., 'lost, she laments'. The former would be more normal Greek. ὀλοός more commonly means 'murderous', 'deadly', but cf. Aesch. *Pers.* 962 for the passive sense required here.

847–8 ἀδινῶν χλωρὰν | τέγγει δακρύων ἄχναν: a good example of the originality and allusiveness of Soph.'s lyric style.

ἀδινῶν: ἀδινός means 'close', 'thick', 'frequent', so here 'thickly falling'. It is a common epic word, but not used elsewhere in tragedy. Soph. is remodelling such Homeric expressions as *Il.* 24.123 ἀδινὰ στενάχοντα, *Il.* 24.510 κλαῖ' ἀδινά, *Il.* 18.316 ἀδινοῦ ἐξῆρχε γόοιο.

χλωράν 'fresh', 'tender', almost 'damp', cf. 1055 χλωρὸν αἷμα and Eur. *Med.* 906 χλωρὸν δάκρυ.

τέγγει: usually 'wets', but here with 'dew' treated as a cognate acc. it must be rendered 'sheds', cf. Pindar, *Nem.* 10.75 θερμὰ δὴ τέγγων δάκρυα, and for the passive *O.T.* 1279 ὄμβρος χαλάζης ... ἐτέγγετο.

849–50 There is no need to decide whose is the μοῖρα or the ἄτη: Heracles, we know, is dying, and D.'s last long speech ended with the threat of suicide (720–2).

προφαίνει 'reveals'; the theme of revelation is important both here (cf. 821–30n., 860–1) and in the whole play.

δολίαν: cf. δολοποιός 832, δολιόμυθα 840.

μεγάλαν ἄταν echoes μεγάλαν ... βλάβαν 842, stressing the link between the coming of Iole and the destruction of D. and Heracles.

851–61 *Second Antistrophe*. The Chorus are filled with pity: they link the present 'disease' of Heracles with his own actions, the sacking of Oechalia and the carrying off of Iole, and end by tracing the agency of Cypris in all that has happened.

852 **παγὰ δακρύων**: the Chorus' tears, presumably, prompted by those of D., but as Campbell points out the phrase is general enough to include the idea that these events have 'started a flow of tears'. *Ant.* 802–3 is more strictly limited: ἴσχειν δ' | οὐκέτι πηγὰς δύναμαι δακρύων.

853 **κέχυται**: the disease is 'diffused' through Heracles' body. The choice of image was perhaps suggested by the 'stream of tears' in 852.

νόσος: now literal, but echoing the metaphorical treatment of love as a disease, cf. 445n.

ὢ πόποι: an expression of pain, registering anger, surprise or shock according to the context. Common in Homer, but used by Aesch. and Soph. only in lyrics.

853–5 The MSS offer οἷον ἀναρσίων οὔπω ἀγακλειτὸν Ἡρακλέους (or Ἡρακλέα) ἀπέμολε πάθος οἰκτίσαι. This does not respond with the strophe and is hard to construe, though the general sense is clear enough: what Heracles is suffering now is more pitiable than anything his enemies ever inflicted upon him. ἀναρσίων and ἀγακλειτόν look genuine, being comparatively rare, but Ἡρακλέους (like Νέσσου at 839) is probably a gloss that has ousted the original text. This may have been something like οἷον ἐξ | ἀναρσίων οὐπώποτ' ἄνδρ' ἀγακλειτὸν | ἐπέμολεν πάθος οἰκτίσαι (G. H. Müller).

ἐπέμολεν seems to be required for ἀπέμολε of most of the MSS; it is not attested elsewhere but is a quite acceptable form which could no doubt be used like ἐπέρχομαι with either acc. or dat., cf. ἔρως γὰρ ἄνδρας

οὐ μόνους ἐπέρχεται fr. 684 P & R, and τοῖσιν ἐπήλυθε νήδυμος ὕπνος *Od.* 12.311.

οἰκτίσαι: epexegetic inf., 'a suffering to be pitied'.

856 **κελαινά**: of the dark metal, cf. *Aj.* 231 κελαινοῖς ξίφεσιν. Dodds on Eur. *Ba.* 628 suggests that it carries the overtone 'sinister'.

λόγχα: strictly the spear-head, while δόρυ is the shaft and αἰχμή the tip. At 859 αἰχμᾶι seems to be used in its common sense of 'in combat' (by metonymy), but the more literal meaning is perhaps also suggested by the proximity of λόγχα ... δορός.

προμάχου 'in the forefront of the battle', the natural place for Heracles' spear.

857 **θοάν**: adj. for adv.: 'brought a swift bride' is a poetic way of saying 'brought a bride swiftly'. (Cf. the use of ταχεῖαν at 1253, but θοάν here is bolder, and many editors prefer to read θοᾶι with Musgrave.) For the theme of rapid changes of fortune cf. 821n. and 529–30.

858 **αἰπεινᾶς**: cf. 327n.

860–1 'But Cypris, a silent attendant, has been plainly revealed as the doer of these deeds.' The Chorus' insight is of profound significance for the understanding of the play. The theme of revelation is strongly stressed here through the word-play φανερὰ ... ἐφάνη (cf. προφαίνει at 849 and for the theme of 'seeing' 222, 225nn.).

ἀμφίπολος 'attendant' of Heracles, in the sense that Cypris works by stimulating and gratifying her victims' passions, but also 'attendant' of the gods, fulfilling their purposes.

ἄναυδος: Heracles kept his love secret when he went to sack Oechalia, and the silence of Iole has been important in the stage action (307ff.), but the true causation of events is now revealed.

πράκτωρ: cf. 251n. The picture of Cypris as real agent of all these events recalls the First Stasimon, where she is portrayed as umpire in the fight (515–16).

863–946 Fourth Episode

863–95 The action opens at a moment of high tension. As soon as the Chorus have finished singing the stasimon a cry is heard from within the house; they ask each other in agitation what it can mean. The Nurse

comes out with bad news to tell, and there is an excited exchange between her and the Chorus, the Nurse speaking, the Chorus singing. As Jebb says, the point of this scene is to build up to the Nurse's long account of D.'s suicide; but it also looks back: the language is full of echoes of the stasimon, confirming the truth of the Chorus' forebodings.

Much of the effect of this passage depends on its formal arrangement. The question-and-answer structure recalls e.g. *Aj.* 866–78, 891–914; see M. Alexiou, *The ritual lament in Greek tradition* (Cambridge 1974) 137, who suggests that this catechistic technique may echo the original pattern of the Greek lament. The distribution of speakers proposed by Maas (*GM* §76, cf. *Kleine Schriften* (Munich 1973) 47–8) gives the Chorus a run of three consecutive questions at 882ff.; if this is correct they should probably be given to different singers within the Chorus. Maas's argument is that characters of low social standing (with the exception of the Phrygian slave in Eur. *Orestes*) are not given sung lyrics in tragedy; the Nurse's part ought therefore to be confined to spoken metres. Cf. L.D.J. Henderson, *Maia* 28 (1976) 19–24.

863 **πότερον...κλύω** 'am I mistaken, or do I hear?' This is a clear stage direction: a cry of lamentation is heard from within. The audience will at once guess what it signifies.

μάταιος 'foolish', 'helpless', 'rash', 'wanton' according to the context, cf. 584, 940nn. Both μάταιος and ματαία are used for the fem., cf. 887.

865 **τί φημί**: lit. 'What do I say?', i.e. 'What am I to say?' 'What is it?' Cf. *O.T.* 1471, when Oedipus hears the sound of his daughters approaching.

866 **οὐκ ἄσημον** 'not without significance' (probably neuter rather than masc. with κωκυτόν), cf. *Ant.* 1209 ἄσημα ... βοῆς in a similar context. All too clearly it is a cry of misery that the Chorus hear.

867 **καινίζει**: καινίζειν means 'do something new or strange' or 'have something new happen to one', here certainly with sinister connotations, cf. καινοποιηθέν at 873, and 613n.

868–70 These words are spoken as the Nurse (γραῖα) enters. Her slight role in the Prologue has already established her as a character devoted to D., and this makes her a more interesting messenger than a purely anonymous servant.

868 **ξύνες**: 2nd aorist imperative of ξυνίημι.

869 **ἀγηθής** 'not joyful'. This is M. Schmidt's emendation of ἀήθης in the MSS, which would be unparalleled in the sense 'not her usual self': it means 'strange', 'unaccustomed' of a thing, but 'unused (to)' of a person. ἀγηθής is unattested elsewhere, but it is plausibly conjectured at fr. 583.10 P & R; for the form cf. e.g. εὐγηθής (Eur. *H.F.* 793). The litotes is in the tragic manner, cf. 641 οὐκ ἀναρσίαν, 871 οὐ σμικρῶν and Aesch. *Sept.* 918 οὐ φιλογαθής.

870 **σημανοῦσά τι** 'with news to tell', picking up ἄσημον (866). This is slightly better dramatically than σημαίνουσά τι 'declaring something', i.e. by her gestures as she comes.

871 **ἄρ'** 'after all', 'as it turns out', cf. Denniston 36.

οὐ σμικρῶν: the litotes adds to the solemnity of these lines.

872 **δῶρον**: cf. 603, 820n.

πόμπιμον means no more than 'sent' here.

873 **καινοποιηθέν**: καινοποιῶ occurs only here in pre-Hellenistic Greek. For the sinister overtone cf. 867n.

874–5 'D. has travelled the last of all journeys without stirring a foot.' Solemn and sonorous words: the theme of the 'last road' is powerfully stated, with ἁπασῶν reinforcing πανυστάτην (for the theme cf. *Ant.* 807 ὁρᾶτέ μ' ... | τὰν νεάταν ὁδὸν | στείχουσαν and e.g. *Anth. Pal.* 7.203; it became a commonplace in epitaphs).

ἐξ ἀκινήτου ποδός may echo 'a popular periphrasis for dying' (Kamerbeek), but it probably did not sound as frigid to its first audience as it does to a modern ear. The Greeks liked paradoxical statements and used 'foot' in many contexts where it seems incongruous to us, e.g. Aesch. *Eum.* 294. For ἐξ cf. *Phil.* 91 ἐξ ἑνὸς ποδός.

876 **οὐ δή ποθ'**: cf. 668n.

878 **τάλαιν', ὀλεθρία** 'poor woman, she is destroyed'. ὀλέθριος normally has an active sense 'destructive'; here ὀλεθρία is either passive 'lost', like ὀλοά at 846, or combines both senses (so Campbell and Longo, citing *O.T.* 1343–4 ἀπάγετ' ὦ φίλοι τὸν μέγ' ὀλέθριον | τὸν καταρατότατον). Denniston (on Eur. *El.* 1171) favours the active sense and takes τάλαιν'

as 'reckless', but this lays too much stress on the suicide before the Nurse has explicitly mentioned it. ὀλέθρια (neut. pl.) 'fatal things!' would be too vague.

879 Probably the text is corrupt. As it stands σχετλιώτατα πρός γε πρᾶξιν could mean 'most cruelly with respect to the doing, at any rate', but πρὸς πρᾶξιν seems oddly stilted in the context, and if the line is to be scanned as an iambic trimeter (see on 863–95) it is metrically faulty. Perhaps πρός γε πρᾶξιν hides an original verb form, e.g. ἐξέπραξεν (Nauck), or (ἅπερ) ἔπραξεν (L. D. J. Henderson, *Maia* 28 (1976) 24).

τῶι = τίνι.

880 **ξυντρέχει** 'met with'; vivid use of the historic present, cf. χειροποιεῖται 891, ὁρῶ 912, λύει 924.

881–7 The Chorus have been told that D. has killed herself. As the text stands, they at once jump to the conclusion that she did the deed with a weapon, though she might well have chosen to hang herself, like Phaedra or Jocasta (cf. 898n.). This is unsatisfactory, and it is more likely that there is a lacuna in the area between 878 and 882; L. D. J. Henderson (see 879n.) suggests that 881 was originally a complete iambic trimeter in which the Nurse named the weapon used by D., e.g. ἀμφήκει ξίφει. A different solution is to read αἰχμά at 883 and give the phrase τάνδ' αἰχμᾶι βέλεος κακοῦ ξυνεῖλε to the Nurse, as her answer to the Chorus' unfinished question τίς θυμὸς ἢ τίνες νόσοι; But this entails giving the Nurse lyrics to sing (see on 863–95), and in any case τάνδ' would be awkward as part of her reply.

The echoes of the last stanza of the stasimon are dramatically effective: D.'s νόσοι have been prompted by the νόσος at 852, and just as Iole was won with the κελαινὰ λόγχα and αἰχμᾶι, so D. has destroyed herself αἰχμᾶι βέλεος κακοῦ.

881 **διηίστωσε:** only here. Soph. may have coined a compound to make the Nurse's words more striking.

882 **θυμός** 'impulse' rather than 'anger'.

ἢ τίνες νόσοι: the sentence is disjointed: ἢ τίνες νόσοι is added as if to be a second subject, but it is treated as a parenthesis, and the verb is singular with θυμός.

883 αἰχμᾶι: this is Hermann's emendation of the MS reading αἰχμάν, which can only be explained on a strained interpretation of ξυνεῖλε as 'prompted her in seizing'.

884–6 πῶς...μόνα: the phrase combines two ideas: πῶς ἐμήσατο πρὸς θανάτωι θάνατον; and πῶς θάνατον ἤνυσε μόνα; (so Longo).

πρὸς θανάτωι θάνατον: her own death after that of Heracles.

886–8 στονόεντος: another example of Soph.'s remodelling of Homeric language (cf. 847–8n.): Homer uses the word with βέλεα (e.g. *Il*. 8.159) and ὀιστοί (e.g. *Od*. 21.60).

ἐν τομᾶι σιδάρου: for ἐν 'with' cf. *Ant*. 962 ἐν κερτομίοις γλώσσαις. For the expression τομᾶι σιδάρου cf. Anacreon *PMG* 347.7.

ἐπεῖδες ὦ ματαία: Radermacher rightly explains ματαία as expressing the Chorus' horrified desire to reject the news unless the Nurse actually saw D.'s suicide. The meaning is almost 'You must be wrong! Did you actually see it?', cf. πότερον ἐγὼ μάταιος at 863 (with n.). But it is hardly a rebuke, and the Nurse treats it as a straight question. Dawe proposes exclamatory ὤ and μάταια neut. pl. as a parenthetical interjection: 'What an act of rash folly!' But this is artificial.

ὕβριν 'violent deed', usually of assault on another person.

890 τίς ἦν: sc. the ὕβρις. Or read τίς ἦνε with Page (printed by Dawe): 'Who did it?' For ἄνω ('accomplish', like ἀνύω), which is rare in tragedy, cf. Eur. *Andr*. 1132.

893–5 893 is metrically suspect: an iambic metron with two split resolutions (ἔτεκ' | ἔτεκε | μεγ-), then a bacchiac not followed by true word-end (ἁ νέορτος). Dr Parker suggests ἔτεκεν ἔτεκεν μεγάλαν (cr. chor.) | νέορτος ἅδε κτλ., comparing *O.T*. 208 for the fully resolved cretic and [Aesch.] *P.V*. 31 for the omission of the article.

ἔτεκ' ἔτεκε: (cf. 834n.) the 'child' of the union of Iole and Heracles is death – the death of D. and the coming death of Heracles.

μεγάλαν... Ἐρινύν recalls and confirms μεγάλαν ... βλάβαν 842 and μεγάλαν ἄταν 850.

νέορτος: cf. νέων ... γάμων 842–3 (with note). Lloyd-Jones (quoted in *B.I.C.S*. 22 (1975) 96 n.27) suggests keeping ἀνέορτος, the reading of most of the MSS: 'this bride without a (marriage) ceremony'. But νέορτος is more relevant dramatically.

896–946 *The Nurse's speech.* This is prefaced by three lines of conversation in iambic trimeters, which establish a calmer mood after the excited part-lyric exchange of 871–95. For the similarity between this speech and Eur. *Alc.* 152ff. see Introduction 22. There are also parallels between 900–22 here and the account of Jocasta's behaviour before her suicide, *O.T.* 1241–50.

896 **ἄγαν γε** 'too truly', confirming what the Chorus have just said.
παροῦσα πλησία echoes 889, πλησία παραστάτις. This emphasis on the Nurse as eye-witness builds up expectation for her story. We are not expected to ask why she watched all that happened without trying to stop D. until it was too late, cf. 912n.
μᾶλλον . . . κάρτ' ἂν ᾤκτισας 'you certainly would have felt more pity still', recalling πάθος οἰκτίσαι 855; the slight redundancy in μᾶλλον . . . κάρτ' adds to the impression of vehemence.

898 'And could a woman's hand dare to do such deeds?' (Jebb). The force of τις is brought out well by this translation. For D.'s remarkable mode of suicide cf. Introduction 18–19.
κτίσαι: a dignified tragic alternative for ποιῆσαι.

899 **δεινῶς γε** 'Yes, what she dared was terrible'.
ὥστε μαρτυρεῖν ἐμοί: i.e., so as to confirm that what I say is true.

900–46 The Nurse's story falls into four sections: D. roams the house, seeing its familiar sights for the last time (899–911); the scene in the bedroom, culminating in her suicide on Heracles' bed (912–31); the reaction of Hyllus (932–42); the Nurse's closing reflection (943–6).

900 **ἐπεὶ παρῆλθε**: without a connective particle, as often at the beginning of a narrative, cf. 555, 750 (but in each case the story is prefaced by a few words of introduction). The Nurse begins the story at the point where D. entered the house (813ff.).

901 **κοῖλα**: hollowed in the middle, perhaps a deep hammock-like bed for the invalid, as opposed to a flat stretcher.

902 **ὅπως ἄψορρον ἀντῴη** 'so that he might go back (i.e. to the harbour) to meet . . .' In fact Hyllus does not go back (see on 971–1003). As R. P. Winnington-Ingram points out (*B.I.C.S.* 16 (1969) 46), Hyllus needs still to be in the house when the Nurse goes to fetch him (927–8);

this detail explains why he has not already left to rejoin Heracles. It also prepares for D.'s dramatically important action at 915–16, the making ready of Heracles' bed.

903 ἔνθα μή τις εἰσίδοι 'where no one might see her'. For the use of the optative see Goodwin 573; the fut. ind. would be normal in Attic prose in a relative final clause; cf. 800n. The implication of these words must be that she retired to the women's quarters rather than shut herself away literally all alone: she evidently sees and is seen by the servants.

904–11 The scene is full of sound and movement: βρυχᾶτο (what Heracles did in his agony, cf. 805n.), προσπίπτουσ', κλαῖε, ἄλληι κἄλληι στρωφωμένη, ἔκλαιεν, ἀνακαλουμένη. The sound-echoes at the ends of 907, 909, 910, 913 reinforce this effect.

βρυχᾶτο: for the absence of augment cf. κλαῖε 905, φρούρουν 915, and 767n. The effect is no doubt to give an epic colouring to the narrative.

905–6 γένοιντ' ἔρημοι: a very easy change from the MS reading γένοιτ' ἐρήμη, which though perfectly possible is less effective in the context (see Jebb). D.'s despairing farewell to the household begins with the altars which will henceforth be left untended.

ὀργάνων: her familiar household objects. The schol. thinks particularly of her loom.

ὅτου | ψαύσειεν 'whatever she touched', the opt. expressing repeated action in historic sequence, cf. Goodwin 532.

907 ἄλληι ... κἄλληι δωμάτων: for the gen. cf. 68n.

908 φίλων ... οἰκετῶν contributes a sympathetic detail to the portrait of D.

δέμας 'the figure' or 'the form', drawing attention to what D.'s eye caught sight of. This seems better than taking οἰκετῶν δέμας as a simple periphrasis (= οἰκέτας) as at Eur. *I.T.* 1440 ἀδελφῆς τ' Ἄργος ἐσπέμψων δέμας and in other passages in Euripides.

βλέψειεν ... εἰσορωμένη: there is a contrast here between 'catching sight of' and 'gazing at'.

910–11 Lit. 'crying out at her own fate and the properties childless in the future'. 911 is evidently corrupt: the fault seems to lie in οὐσίας, but ἄπαιδας has also been suspected. The structure of the sentence suggests a balanced pair of ideas: D. is lamenting her own fate and that of her

household/family. For the rhetorical arrangement cf. Hyllus' words at 941–2, lamenting the loss of both father and mother. οὐσία does not occur elsewhere in Soph., or in Aeschylus; its commonest meaning, before it became a technical term of philosophy, was 'property'. Some editors have taken it to mean 'existence' here, e.g. Campbell, who paraphrases the line as τὸ εἶναι αὐτὴν ἄπαιδα ἐς τὸ λοιπόν. This could refer to D.'s future state of childlessness on earth, because rejected by Hyllus, or to the childless state in which she would inevitably be when dead, but the plural is suspicious, even if οὐσία can be used like this, and in any case the sense gives no adequate contrast with αὐτὴ τὸν αὑτῆς δαίμονα. Pearson changes οὐσίας to οἰκίας, thinking of D.'s dwelling in Hades; Dain adopts this reading but understands it of her dwellings on earth. But οἰκίας is not tragic idiom, and the sense 'Deianira's dwellings' is open to the same objection as 'Deianira's οὐσίαι' that it does not contrast well with αὐτὴ τὸν αὑτῆς δαίμονα. If the sense 'house' is to be introduced it should be a reference to the house or family in general, as left behind by D., and it would be 'childless' because Hyllus has disowned his mother. Reiske's ἑστίας would be a possibility (ΕΣΤ could have been lost after ΕΣΤ in ἐς τὸ λοιπόν). Nauck tried another approach, suspecting that ἄπαιδας by some confusion had replaced an original ἀπάτορας. This could be a useful clue; but the objections to οὐσίας remain. A bold emendator might be tempted by καὶ τὰς ἀπάτορας ἐς τὸ λοιπὸν ἑστίας.

912–31 The pace quickens: suddenly the Nurse sees D. rush into Heracles' bedroom. Like Hyllus she makes a bed ready for Heracles; but then she leaps onto it and after a brief farewell stabs herself. The Nurse does not explain why she was looking on secretly and not trying to stop her mistress (the impression her story gives is that D. could not be stopped, any more than Dido in the comparable scene at *Aeneid* 4. 642ff.). No circumstantial detail is given about D.'s weapon; she is seen ἀμφιπλῆγι φασγάνωι ... πεπληγμένην 930–1, but the Nurse does not say how she came by a sword.

913 **Ἡράκλειον**: the adj. is a metrically useful alternative to Ἡρακλέους, cf. 916 and 49–57n. Its artificiality is characteristic of high tragic style.

914 Lit. 'shadowed as to my eye (acc. of respect), so that it would be secret' (λαθραῖον used proleptically). There is no need to take ὄμμ' as internal acc. with φρούρουν as well.

915 **φρούρουν** 'I kept watch'; see 904n. on the absence of augment.

915–16 **δεμνίοις...βάλλουσαν φάρη**: βάλλουσαν with dat. as if it were the equivalent of ἐμβάλλουσαν. D.'s action echoes that of Hyllus at 901–2, but it has associations of its own: in Homer when a woman 'makes a bed' for a man she goes to bed with him, cf. LSJ on πορσύνω, citing *Od.* 7.346–7 Ἀλκίνοος δ'ἄρα λέκτο μυχῶι δόμου . . . πὰρ δὲ γυνὴ δέσποινα λέχος πόρσυνε καὶ εὐνήν. The lonely bed of D. has been an important theme earlier in the play, cf. 109–10 and 175. At 539–40 the theme is recalled with the idea of the two women sharing Heracles' bed.

917 **ἐπενθοροῦσ'** suggests rapid movement, cf. ἐξαίφνης 912, συντόνωι χερί 923.

918 **εὐνατηρίοις**: a rare word; at Aesch. *Pers.* 160 it means 'bedroom', but here must mean 'bed' (for the form cf. 65n. and 922). Soph. uses the devices of repetition and *variatio* to emphasize the motif of the bed as strongly as possible (δεμνίοις 915, εὐνατηρίοις 918, λέχη, νυμφεῖα 920, κοίταισι, εὐνάτριαν (a *hapax legomenon*) 922).

919 **ῥήξασα** 'breaking', i.e. allowing to break out, cf. *O.T.* 1074–5. The imagery of 851 is echoed here.

920–2 D.'s last words are quoted verbatim, cf. Eur. *Ba.* 1118–21. For the farewell to the marriage bed cf. Eur. *Alc.* 177–82. Direct speech quoted within a long narrative normally marks moments of dramatic importance.

920 **νυμφεῖ'** 'bridal chamber', recalling θάλαμος 913, rather than 'marriage rites' as at 7, but the phrase is fairly vague. D. as bride (527) and Iole as bride (857, 894) are important themes in the play.

922 **εὐνάτριαν**: cf. 65n. for this form in preference to εὐνήτριαν.

923 **συντόνωι χερί** implies vehement action, with muscles tensed.

924–5 Lit. 'loosened her robe where the pin projected from her breasts'. Stinton (141–2) explains how the long pin securing the peplos (on each shoulder) could be said to 'project in front of her breasts'; what D. did was to pull the left pin downward and out (since pins were normally worn point upward), thus uncovering her side.

ἐκ δ' ἐλώπισεν: ἐκλωπίζω 'uncover' is found only here. But according to Pollux (7.44) Soph. also used ἀπολωπίζω (= fr. 1021 P & R).

927 At last the Nurse takes action, and rushes off as fast as she can to find Hyllus.

928 'I told the son of the woman who was contriving these things (sc. that she was so contriving).' This is Campbell's interpretation; some editors have been suspicious of the artificiality of the phrase, but it is good tragic style. Cf. 1018 ὦ παῖ τοῦδ' ἀνδρός for a somewhat similar manner.

930 There is a certain illogicality in the Nurse's words, which contributes to the excitement of her tone: it would have been more exact to say 'in the time it took us to rush there and back again she had struck herself, as we discovered', but as she phrases it the main emphasis is on herself and Hyllus making the discovery: 'in the time ... we saw her, smitten ...'

ἀμφιπλῆγι φασγάνῳ: Homer has φάσγανον ἄμφηκες (e.g. *Il.* 10.256), which Soph. remodels for the sake of a rhetorical figure (*derivatio*): ἀμφιπλῆγι / πεπληγμένην.

931 **πλευράν**: acc. of respect, 'in her side'. See 938–9n. for the choice of word.

ὑφ' ἧπαρ καὶ φρένας: poetic descriptions of anatomy tend to be vague; this probably echoes *Od.* 9.301 πρὸς στῆθος ὅθι φρένες ἧπαρ ἔχουσιν ('in the chest, where the midriff holds the liver') as the schol. suggests, and means nothing more precise than 'to her vitals'.

932–42 Hyllus becomes the focus of attention: ἰδὼν δ' ὁ παῖς ... 932 is picked up by κἀνταῦθ' ὁ παῖς ... 936. There is strong emphasis on his distress (τάλας 932, δύστηνος 936) and his agonized lamentations (ᾤμωξεν 932, ὀδυρμάτων 936, γοώμενος 937, ἀναστένων 939, κλαίων 941: a good example of *variatio*). Hyllus' embraces of his mother pathetically and ironically suggest a lover embracing his beloved.

932 **ἰδὼν δ' ὁ παῖς ᾤμωξεν**: the stark phrase is isolated by the strong pause at the caesura.

933 '... that he had brought this deed about in his anger' (κατ' ὀργὴν like κατὰ τάχος for ταχέως). ἐφάπτω means literally 'tie on'; Soph.'s phrase here must echo Homeric uses of the passive like Τρώεσσιν ὀλέθρου πείρατ' ἐφῆπται *Il.* 7.402 and Τρώεσσι δὲ κήδε' ἐφῆπται *Il.* 2.15. Perhaps there is an allusion to the 'binding' of a spell in this image.

934 **ὀψ' ἐκδιδαχθείς**: this could almost be a motto for the whole play. Hyllus, like both his parents, finds out the truth too late (D.: 710–11; Heracles: 1145). For the theme of 'finding out' cf. 143n., 337.

τῶν κατ' οἶκον: gen. after ἐκδιδαχθείς, like σοῦ μαθεῖν 408. Soph. does not need to explain exactly who these people are and how they know the truth.

οὕνεκα = ὅτι, like ὁθούνεκα at 941.

935 **πρὸς τοῦ θηρός** 'under the influence of the beast' (i.e. the Centaur, cf. 556n.). For πρός cf. *O.T.* 1488 οἷον βιῶναι σφὼ πρὸς ἀνθρώπων χρεών.

936–8 Lit. 'neither was he at all wanting in lamentations, bewailing her as he did, nor (did he leave off) falling upon her lips'.

ἐλείπετ' by a slight zeugma goes with both ὀδυρμάτων and ἀμφιπίπτων.

στόμασιν: for the plural cf. Eur. *Alc.* 401–2 καλοῦμαί σ' ὁ σὸς ποτὶ σοῖσι πίτ-|νων στόμασιν and *O.T.* 1220.

938–9 **πλευρόθεν | πλευρὰν παρείς**: lit. 'letting his side fall at her side', i.e. 'throwing himself down at her side'. The word play draws attention to a detail which links the deaths of Heracles and D.: the poisoned robe clinging to his sides is described in a memorable simile at 767ff. (cf. 833), and she stabs herself in the side, 931. Cf. 1053, 1083, and 1225n.

πλευρόθεν: strictly 'from her side', but 'at' or 'by' is needed in the translation.

939–40 **ἀναστένων | ὡς**: like βρυχᾶτο ... ὅτι 904.

ματαίως: a leading idea of this scene, cf. 863n., 888n., 945. Its range of meaning here is 'rashly', 'falsely', 'unjustly'. It is an appropriate word to express the limitations imposed by ignorance.

βάλοι 'attacked', cf. *Aj.* 1244–5 ἀλλ' αἰὲν ἡμᾶς ἢ κακοῖς βαλεῖτέ που | ἢ σὺν δόλωι κεντήσεθ', where the image of 'hurling' (abuse) is more explicit.

941 **ὁθούνεχ' εἷς δυοῖν ἔσοιθ' ἅμα ... ὠρφανισμένος**: εἷς is Nauck's emendation of ἐκ in the MSS (EIC and EK are frequently confused in capital script). It is characteristic of Greek tragic style to make these 'arithmetical' points, cf. Hyllus at 734ff. ὦ μῆτερ, ὡς ἂν ἐκ τριῶν σ' ἓν εἱλόμην . . . ; Tecmessa at *Aj.* 267–77, discussed in *Due seminari romani di Eduard Fraenkel* ed. L. E. Rossi *et al.* (Rome 1977) 9–10. Nauck's εἷς dispenses with the need to read ἐκ δυοῖν ... ὠρφανισμένος which would be less natural than the plain gen.

942 βίον: Wakefield's emendation of βίου in the MSS. 'Orphaned for life' is better than 'deprived of the life (of his parents)' or 'deprived of subsistence'. Cf. Eur. *Alc.* 397, where βίον is direct obj. of ὠρφάνισεν.

943–6 The Nurse concludes with a general reflection, as messengers often do, cf. Eur. *Ba.* 1150–2. This closing maxim is highly significant: it is a clear echo of D.'s opening words, ironically showing how wrong she was when she claimed to know already the full extent of her misfortunes. The action of the play has demonstrated that there was indeed worse to come.

943–4 δύο: i.e. to-day and tomorrow.

κἄτι πλείους: this is M. L. West's emendation (*B.I.C.S.* 26 (1979) 111) of the corrupt καὶ πλείους τις, which has usually been altered to καί τι πλ. (Dindorf) or κἄτι πλ. (Herwerden). West translates, 'Anyone who calculates for two or even more days ahead', and compares such phrases as φρονεῖν ἐφ' ἡμέραν. For the ellipse of the preposition before δύο cf. e.g. *Ant.* 367 τότε μὲν κακόν, ἄλλοτ' ἐπ' ἐσθλὸν ἕρπει and 2–3n. (on 'economy').

945 μάταιος: cf. 939–40n.

ἥ γ' αὔριον: sc. ἡμέρα. For the emphatic γε cf. Denniston 116.

946 'Before one has good fortune to-day', i.e. until one safely gets through to-day. For πρίν without ἄν cf. 608n. *Exit* the Nurse.

947–70 Fourth Stasimon

The Chorus begin singing a lament for both D. and Heracles, but this soon gives way to their longing to escape from the impending horror, the sight of Heracles in torture. The last stanza is a commentary on the procession as it actually appears on stage, with the hero carried immobile in a litter. The main function of this brief ode is to maintain tension at a high pitch. Heracles' return is at last taking place, after nearly a thousand lines in which it has been discussed and expected. But the Chorus do not even know whether he is alive or dead, and the silent mournful procession is very different from the triumphant homecoming imagined in their eager song at 633ff.

947–52 *First Strophe and Antistrophe*. The first strophic pair has all the features of a *threnos*: initial hesitation expressed in terms of questions (cf.

M. Alexiou, *The ritual lament in Greek tradition* (Cambridge 1974) 161–2), antithetical style, effects of assonance and repetition, cf. Aesch. *Pers.* 550–1 Ξέρξης μὲν ἄγαγεν, ποποῖ, | Ξέρξης δ' ἀπώλεσεν, τοτοῖ (Alexiou 150ff.).

947–9 'Which (woes) should I lament first? Which woes (are) further (to be lamented)? (These things are) hard for me to judge.' The idea 'which should I lament first?' is closely paralleled at *Phil.* 337–8 and Eur. *I.T.* 655–6: ἔτι γὰρ ἀμφίλογα δίδυμα μέμονε φρήν, | σὲ πάρος ἢ σὲ ἀναστενάξω γόοις. Cf. also *Ant.* 1341.

μέλεα: this is Musgrave's emendation of τέλεα in the MSS, which would have to mean 'complete' and would be uncomfortably hyperbolic with περαιτέρω.

δύσκριτ': sc. ἐστιν. The plural is perhaps used here so as to maintain formal symmetry: each line of strophe and antistrophe opens with a neuter plural form.

950–1 **τάδε μὲν ... τάδε δέ**: an unusual collocation. τὰ μέν ... τὰ δέ or τάδε μέν ... ἐκεῖνα δέ would be commoner, but this makes a more symmetrical echo of πότερα ... πότερα. For the sentiment Campbell cites *Ant.* 1278ff.

951 **μένομεν** is the best substitute for the unmetrical μέλλομεν in most of the MSS. It maintains the symmetrical style of the ode by closely matching ἔχομεν in 950 and gives suitable sense: one disaster is plain to see, one we are still awaiting; but present and future are equally painful. Dawe (*Studies* III 94) objects that μένομεν ἐπ' ἐλπίσιν is too neutral and a 'sense of worry' is needed, as in μελόμεν' ἔτ' ἐλπίσιν. But there is no question of *worrying* about Heracles: the Chorus know that the worst has happened and are stressing the pain of waiting to see it.

ἐπ' ἐλπίσιν: for ἐπί of the circumstances under which a thing takes place, cf. ἐπ' εὐπραξίαι *O.C.* 1554 and LSJ *s.v.* B.I.i. For the neutral sense of ἐλπίσιν 'expectations', cf. 723–4n.

952 **κοινά**: sc. ἐστι; the subjects are the infinitives ἔχειν 'having' and μέλλειν 'being about to (have)'.

953–8 *Second Strophe*. The Chorus expresses a longing to escape. This is a familiar theme in tragedy, the wish to be blown or to fly away from the present horror, cf. *O.C.* 1081ff. and the examples cited by Barrett on Eur. *Hipp.* 732–4, 1290–3.

953–5 ἀνεμόεσσα 'gusty'. Cf. Aesch. *Cho.* 591–2 (with Blomfield's κἀνεμόεντ' ἄν) of the rage of the hurricanes, *Ant.* 353 of thought 'swift as the wind'.

ἔπουρος and **ἑστιῶτις** should be taken together: 'coming favourably to our house'. For ἔπουρος 'favourable' cf. *Od.* 3.176 ὦρτο δ' ἐπὶ λιγὺς οὖρος ἀήμεναι. The sense 'to our hearth' rather than 'from our hearth' for ἑστιῶτις is helped by ἔπουρος. Both adjectives occur only here, but ἔπουρος is a MS variant at *O.T.* 194.

For three epithets with one noun cf. *Phil.* 694 παρ' ᾧι στόνον ἀντίτυπον βαρυβρῶτ' ἀποκλαύ-|σειεν αἱματηρόν.

ἀποικίσειεν: the use of the optative shows that the wish is continued in the relative clause.

956 τὸν Ζηνὸς ἄλκιμον γόνον: a grand title for Heracles, cf. 644 ὁ ... Διὸς Ἀλκμήνας κόρος and 826n. The thought of Zeus's own son dying in agony is horrifying to the Chorus.

Ζηνός: most of the MSS have Διός, which will not scan. This form was regularly supplied as a gloss on Ζηνός, the true reading which has been ousted here, cf. *El.* 1097.

958 μοῦνον εἰσιδοῦσ' ἄφαρ 'straight away at the very sight of him'; μοῦνον is adverbial.

960 χωρεῖν: sc. Heracles. There is some ambiguity at the end of the sentence: it is not clear whether 'an unspeakable wonder' is in apposition to Heracles himself or to his coming.

πρὸ δόμων 'advancing (so as to come) in front of the house' (Jebb).

λέγουσιν: not a stage direction implying 'noises off', but a vague reference to news that Heracles' arrival is imminent.

962–70 *Second Antistrophe*. As ἄρα makes clear, the Chorus now see Heracles and his bearers approaching (up the parodos). It is a silent procession, like a funeral cortège. The Chorus end with a question which recalls the opening of the ode: τί χρή ... κρῖναι echoes δύσκριτ' and the alternative 'dead or alive' follows the pattern of the question πότερα ... πότερα 947–8.

962–3 'So (ἄρα) he was near and not far away when I bewailed him in advance', understanding αὐτὸν ὄντα, or 'so it was near ... what I bewailed ...' understanding ὄν. Since Heracles is subject of χωρεῖν at

960 and is meant by νιν at 965 it is probably best to take 962 as referring directly to him as well. For the 'polar' expression 'near and not far' cf. 234n.

963 ὀξύφωνος ὡς ἀηδών: the nightingale's piercing cry was associated with the shrill wail of mourning. For ὀξύς in contexts of mourning cf. ὀξυτόνων γοῶν *El.* 243 and ὀξυκώκυτον *Ant.* 1316. For the familiar tragic image of the lamenting nightingale cf. Aesch. *Ag.* 1142ff., *El.* 147–9, 1076–7, and an influential passage in the *Odyssey*: 19.518ff.

964 'For here is a procession of foreigners.'

γάρ gives the reason for the statement ἀγχοῦ δ' ἄρα ...

ἐξόμιλος occurs only here. It is unlikely to mean anything more than 'alien'. The Chorus can tell from the looks of Heracles' bearers that they are strangers, not Trachinians. The dramatic point of the detail is to remind the audience that they have just brought Heracles over from Euboea.

ἥδε τις: ὅδε τις normally introduces the arrival on stage of unknown persons, cf. *O.C.* 111–12 πορεύονται οἵδε δή τινες | χρόνωι παλαιοί (so Longo).

965 πᾶι δ' αὖ φορεῖ νιν 'How are they carrying him?', i.e. what manner of procession is it? What does their silence mean?

965–7 The question is answered: 'as mourning for a loved one, the procession lifts a heavy silent step'. There is an element of paradox in βαρεῖαν ἄψοφον: their tread is heavy, i.e. slow and sad, but at the same time silent. βάσις is both subject and object of the sentence. Cf. the somewhat similar (but less bold) treatment of αὔχημα at *O.C.* 710–13.

965–8 φορεῖ ... φέρει ... φέρεται: strong emphasis on the essential function of the procession, to carry Heracles.

970 κρῖναι: echoing δύσκριτ' 949. The stasimon ends on a note of suspense.

971–1278 Exodos

971–1003 An anapaestic passage, marking the arrival of the procession. As Heracles is carried in, with the Old Man as the spokesman of his attendants, Hyllus enters from the house and cries out in horror at the

sight. The Old Man tries to quieten him, but Heracles awakes. See R. P. Winnington-Ingram, *B.I.C.S.* 16 (1969) 44–7, for a convincing demonstration that Hyllus enters from the house and not with the procession. Admittedly he *intended* to go to meet Heracles (901–2), but the death of D. has made him abandon his plan. The dramatic effect of this little scene is much weakened if Hyllus, who has been silently accompanying the cortège, suddenly cries out and wakes Heracles. He must be responding at 971–3 to the shock of seeing the motionless form on the litter.

971 **ὤμοι ἐγὼ σοῦ**: like other exclamations of distress, e.g. φεῦ and αἰαῖ, ὤμοι takes the gen. Cf. verbs of lamenting and pitying.

972 The metre of this line is faulty: πάτερ ὤμοι ἐγὼ σοῦ μέλεος in place of an anapaestic dimeter. Cf. 986, which is also defective but can easily be remedied by the insertion of μοι after οἴμοι. Here ὤμοι ἐγὼ σοῦ may perhaps be an intrusion from 971 which has ousted the original text. Jackson (*MS* 225 n. 1) proposes for 972-3 πάτερ, ὤμοι ἐγὼ [σου] μέλεος, τί πάθω; | ⟨τί πάθω;⟩ τί δὲ μήσομαι; οἴμοι. See Jebb for other possible solutions.

μέλεος sets the mournful tone of this scene, cf. ἐπί μοι μελέωι 981 and 994–5; μέλεον 1042.

973 **τί πάθω** 'What is to become of me?', cf. *Od.* 5.465; *O.C.* 216.

974–5 **μὴ κινήσῃς | ἀγρίαν ὀδύνην**: this introduces the idea of the disease as something alive and wild, that can be 'stirred'; the image of a wild animal is made more explicit at 979. μὴ κινήσῃς is either a prohibition parallel to σίγα, or a neg. final clause dependent on σίγα.

ὠμόφρονος: i.e. in his present fierce state, but the audience may feel that this is a not unfitting epithet for Heracles.

976 **προπετής**: cf. 701n. The stress seems to be on the precariousness of his hold on life, as Kamerbeek says. He is alive, but only just alive.

976–7 **ἴσχε δακών**: both words govern στόμα: 'keep silent by biting your lips', cf. *Od.* 1.381 ὀδὰξ ἐν χείλεσι φύντες, Men. *Samia* 356 δακὼν δ' ἀνάσχου, καρτέρησον εὐγενῶς.

978 **οὐ μή** with fut. ind. introduces a strong prohibition, cf. Goodwin 297.

979–81 The disease is envisaged as a beast 'sprung' from its lair: for ἐκκινεῖν in this sense cf. *El.* 567 ἐξεκίνησεν ποδοῖν | στικτὸν κεράστην ἔλαφον and for ἀνιστάναι with the same meaning Xen. *Anab.* 1.5.3 (on shooting birds).

φοιτάδα: of a disease which comes in periodic attacks, cf. *Phil.* 808 ὀξεῖα φοιτᾶι καὶ ταχεῖ' ἀπέρχεται.

981–2 The MSS have no stop after ἄπλετον, but the words are hard to understand without it.

ἐμμέμονεν φρήν: Kamerbeek may be right to take this as meaning 'my heart is full of eagerness (to tell its sorrow)', cf. schol. σιωπᾶν οὐ δύναμαι. This is more pointed in the context than the more general 'there is madness in my heart' (Jebb).

983 **ὦ Ζεῦ:** a common exclamation, but significant on the lips of the son of Zeus, and dramatically prominent as Heracles' first utterance in the play. The theme is echoed at 995, 1002, 1022, 1041.

984–5 Cf. *Od.* 6.119 ὤμοι ἐγώ, τέων αὖτε βροτῶν ἐς γαῖαν ἱκάνω;, which as Reinhardt saw (ch. 2, n. 21) is the model here.

τοῖσι interrog. = τίσι. The form is a contraction of the Ionic τέοισι (cf. τέων at *Od.* 6.119 quoted above).

985 **πεπονημένος** 'worn out'; for this sense of the passive cf. 1083 οὐδ' ἀγύμναστον.

987 **ἁ δ':** sc. the νόσος, which is treated throughout this passage as an animate creature, cf. 974–5n., 979–81n.

μιαρά 'abominable', often as a term of abuse in less dignified contexts, e.g. Ar. *Ach.* 285 ὦ μιαρὰ κεφαλή.

βρύκει: cf. *Phil.* 745, of the effects of his disease on Philoctetes. In general this is not a tragic word (it means 'eat greedily or noisily'). Probably μιαρὰ βρύκει sounded crude here and so emphasized the violence of Heracles' suffering. Cf. Fraenkel, *Due seminari romani* ed. L. E. Rossi *et al.* (Rome 1977) 27–8 and 52 on the use of vulgar or colloquial language in tragedy to convey a speaker's emotional excitement.

988 **ἆρ' ἐξήιδησθ'** 'Did you not realize that you would do better to keep quiet?' i.e. 'Did I not warn you?' (Soph. may have used the form ἐξήιδεις; cf. Dover on Ar. *Clouds* 329.) This seems better than ἐξήιδη σ'

'Did I not know very well . . . ?', i.e. 'Was I not right . . . ?' The Old Man is saying 'I told you so' to Hyllus when Heracles wakes up.

989 **κεύθειν**: no object is expressed, but it is not difficult to understand e.g. 'your feelings'.

990 **ἀπὸ κρατός**: Jebb thinks this suggests a movement of the head when the sleeper opens his eyes; cf. *Phil.* 866.

991–2 'No (I cannot keep silent) because I do not know how I can bear the sight of this horror.' For this sense of οὐκ ἔχω cf. 705 and LSJ *s.v.* A.III.2.

993 Lit. 'O Cenaean base of altars', an imposing way of referring to the altar set up by Heracles at Mount Cenaeum when he made his thanksgiving sacrifices, cf. 237n., 658–9, 752ff.

994–5 'What thanks you earned me for (at the price of) what offerings.'

οἵαν οἵων: cf. 996. The tone is indignant, as at *Ant.* 942 οἷα πρὸς οἵων ἀνδρῶν πάσχω.

ἐπί μοι 'in my case'.

ἠνύσω: the altar itself is said to 'earn' the thanks or reward of Zeus. ἤνυσας (Wakefield) makes Zeus the subject: 'What reward did you bestow'. But it is subtler if the whole reproach is addressed to the altar: then κρηπίς is subject of ἔθου at 996, and ἦν at 997 is easily understood as agreeing with it. There is no difficulty in taking ὦ Ζεῦ as an interjection in parenthesis. Cf. *Phil.* 1233 ὦ Ζεῦ, τί λέξεις; (addressed to Neoptolemus).

996 **μ' . . . ἔθου λώβαν** = μ' ἐλωβήσω.

998–9 **τόδ' . . . καταδερχθῆναι** 'so as to look upon this eruption of madness, not to be charmed away'. On 'charms' cf. 1000n.

ἄνθος meaning 'whatever comes to the surface' is used in medical contexts, as Kamerbeek points out. But the phrase μανίας ἄνθος is metaphorical, like *Ant.* 959–60 τᾶς μανίας δεινὸν ἀποστάζει | ἀνθηρόν τε μένος. Cf. ἤνθηκεν 1089 and W. B. Stanford, *Greek metaphor* (Oxford 1936) 113–14.

1000–1 **τίς γὰρ ἀοιδός** (for ἐπῳδός): incantation was a recognized

branch of medicine, cf. *Aj*. 581–2 οὐ πρὸς ἰατροῦ σοφοῦ | θρηνεῖν ἐπῳδὰς πρὸς τομῶντι πήματι. Pindar, *Pyth*. 3.51ff. describes the activities of Asclepius as incantations, the use of drugs and salves, and surgery.

τίς ὁ χειροτέχνης | ἰατορίας 'what famous (ὁ) practitioner of medicine'. Longo cites Hippocrates, *Vet. med.* 7 ὁ καλεύμενος ἰητρὸς καὶ ὁμολογουμένως χειροτέχνης.

ἰατορίας: a poetic word; the prose equivalent is ἰατρική.

1002 χωρὶς Ζηνός 'apart from Zeus': the phrase is ambiguous. Either 'if Zeus is unwilling' (and he may well be) or 'except Zeus', i.e. no one except Zeus has the skill to remedy this disease.

1003 θαῦμ' ἂν πόρρωθεν ἰδοίμαν 'I would see him as a wonder from afar.' This is an ironic way of stating an impossibility, combining the ideas 'it would be a miracle if such a skilled doctor existed' and 'I will never see such a person near at hand'. Heracles himself was described as a θαῦμα at 961.

1004–1043 A lyric passage leading up to Heracles' first long speech. It is mainly a solo for Heracles, divided into strophe (1004–17) and antistrophe (1023–43), in each of which a run of five recited (see Dale *LM* 28) hexameters is sandwiched between two sections of sung lyric. At the centre of the scene is a matching set of hexameters divided between the Old Man and Hyllus (1018–22). This seems, as Winnington-Ingram says, to be a turning-point in the action (*B.I.C.S.* 16 (1969) 45–6). It is the first point in the Exodos at which Heracles is brought into contact with Hyllus: ψαύω μὲν ἔγωγε at 1020 clearly indicates that Hyllus takes hold of his father, and 1023 suggests that Heracles responds to the sound of his son's voice. Before this he thought he was among strangers; from now on all his attention is focused on Hyllus.

Heracles' agony is conveyed in an excited series of commands, questions and exclamations: Let me sleep (1005–6); what are you doing to me? You have roused the disease (1007–9); here comes the pain again: can no one help me? (1010–14); will somebody not kill me? (1015–17); son, where are you? Lift me up (1024–5); the pain comes again (1027–30); son, kill me and cure the pain your mother inflicted on me. May she suffer the same! (1031–40); O Death, put me to sleep (1041–3).

1005 'Let me sleep': Heracles longs for oblivion. There is no need to

argue (Stinton 142–4) that ἔᾶτε here must mean 'let me go', 'leave me alone', with a stop after δύσμορον. Cf. *Phil.* 768–9 ἀλλ' ἐᾶν χρεὼν | ἔκηλον εὕδειν. Note the scansion: ἔᾰτε μ' ἔᾱτε με.

εὐνᾶσθαι, Ellendt's emendation of εὐνάσαι (or εὐνᾶσαι) in the MSS, seems to be necessary, since εὐνάζω elsewhere always means 'put to sleep', not 'sleep' intransitive.

1006 Other readings are possible here without significant change to the sense, e.g. Hermann's ἐᾶθ' ὕστατον (εὐνᾶσθαι) taking ὕστατον from the scholia, where it is cited as a variant to δύσμορον at 1005.

1007 **⟨πᾶι⟩ μου ψαύεις** 'Where are you touching me?' i.e. 'don't touch me', addressed to the Old Man. Hyllus does not attempt to touch Heracles till 1020.

ποῖ κλίνεις; 'In what direction are you trying to turn me?'

1009 **ἀνατέτροφας**: probably from ἀνατρέπω 'upset', which seems more suitable here than ἀνατρέφω.

ὅ τι καὶ μύσηι: for the omission of ἄν cf. 251n.

καί: cf. Denniston 321; 'whatever does manage to sleep', sc. if anything does, emphasizing the difficulty of calming the pain.

μύσηι: for the disease sleeping cf. 1242 εὐνασθέντος ... κακοῦ.

1010 **ἧπται ... ἕρπει**: these verbs suggest the violence of the spasms of pain.

αὖθ': this seems to mark a new bout of agony, cf. αὖ at 1026, 1031, 1082, 1088. Soph. uses both Attic αὖ and epic αὖτε.

πόθεν ἔστ' 'Of what descent are you?', i.e. you are not worthy to be called Greeks if you behave like this. Alternatively πόθεν ἔστ' might mean 'where have you come from to help?' as Hermann suggested, which would be an ironical way of stressing the fact that no one *was* helping, or perhaps πόθεν means no more than ποῦ (the schol., citing *Od.* 2.267 where σχεδόθεν is used as an equivalent of σχεδόν). At all events the question is indignant.

1011–12 **πάντων Ἑλλάνων ἀδικώτατοι ἀνέρες**: (i) the most natural interpretation is 'you most unjust men of all the Greeks': Heracles singles out the escort as the most ungrateful of all the people he has helped in the past, since they now have the opportunity to help him and (as he sees it) they are not taking it. (ii) Campbell suggests 'you most

unjust men in every part of Greece', comparing *O.T.* 1474 (τὰ φίλτατ' ἐκγόνοιν ἐμοῖν) for the genitive.

οὕς: if the text is correct πολλά must be adverbial: lit. 'whom purging in many respects by land and sea, I wore myself out' i.e. 'whom I wore myself out purging'. καθαίρων in the sense 'rid of monsters' would be natural with a place as object, as at 1061 (γαῖαν καθαίρων), but the people might be substituted for their country. If this is too obscure, οἷς is an obvious emendation.

πολλὰ μὲν ... τε: an asymmetrical construction. It would have been more logical to say 'in many respects on the sea and in many respects in the woods' (sc. on land), with πολλὰ μέν balanced by πολλὰ δέ, but Soph. avoids the obvious. Cf. Denniston 374–5 and n. 2.

ἐν πόντωι: Heracles cleared the sea of monsters; cf. Pindar, *Nem.* 1.63 and 3.23–4, Eur. *H.F.* 400–2.

κατά τε δρία: τε is scanned as a long syllable before mute and liquid (δρ) in imitation of epic practice – appropriately in a hexameter.

1013 **ὠλεκόμαν**: an epic word, rare in tragedy.

1013–14 Heracles begs to be put out of his misery. For his mention of fire as a means of death cf. Eur. *H.F.* 1151–2 and *Phil.* 800 (Philoctetes asks to be burned in the Lemnian volcano).

1014 The MS readings οὐκ ἀποτρέψει and οὐκ ἐπιτρέψει are suspect: ἀποτρέψει (the better attested reading) means the opposite of what is intended, which is 'will someone not direct fire or sword against me' not 'will someone avert fire and sword ...', and ἐπιτρέπειν normally means not 'direct towards', but 'give up to, entrust to' etc. But it has more chance of being right than ἀποτρέπειν.

ἔγχος 'sword', as often.

ὀνήσιμον: by liberating Heracles from his disease the fire or sword will be 'beneficial' even though it will kill him.

1015–17 This sentence follows the same pattern as the last: 'and is somebody not willing to come and cut off my head?' If there is a lacuna before μολών (see metrical analysis) it would be unwise to emend at 1016 (in any case, βίαι is hardly needed with a word as violent as ἀπαράξαι). Quite possibly the lost word was a compound adjective meaning 'freeing from pain' as Lloyd-Jones suggests (*Y.C.S.* 22 (1972) 269–70), e.g. λυσίπονος or παυσίπονος. Then βίου ... τοῦ στυγεροῦ could depend on

this adjective and the whole sentence would be appropriately paraphrased by the scholion οὐδεὶς ἐκείνων, φησί, βούλεται ἐλθὼν τὴν κεφαλήν μου ἀποτεμεῖν καὶ ἐλευθερῶσαι τοῦ μοχθηροῦ βίου.

1018–19 **μεῖζον ἀνήκει | ἢ κατ' ἐμὰν ῥώμαν** 'has reached the point of being too great for my strength'.

1019–20 **†σοί τε γὰρ ὄμμα | ἔμπλεον ἢ δι' ἐμοῦ†**: a notable crux. The Old Man is evidently saying to Hyllus 'you are younger and therefore better able than I to help Heracles', but no convincing remedy has yet been suggested for ὄμμα ἔμπλεον ἢ 'an eye full than'. Jebb's ἑτοῖμα (sc. ῥώμα) is neat, but ἐς πλέον ἢ δι' ἐμοῦ σώιζειν ('in too large a measure for the saving of him by my means') is obscure. See Jebb's Appendix for other suggestions.

1021–2 Either (i) Hyllus is saying that he is taking hold of Heracles, but it will do no good: he has no means, either of his own (ἔνδοθεν) or borrowed from others (θύραθεν), of making his father's life forgetful of pains, i.e. he cannot cure him. This depends on understanding ἐξανύσαι as 'effect', with λαθίπονον βίοτον, sc. 'make his life forgetful', which is not easy to parallel exactly. Or possibly (ii) Hyllus is saying 'I can take hold of him, but I cannot do as he asked and kill him' ('bring to an end his life so as to make it forgetful of pain'). This is quite attractive: it gives ἐξανύσαι its normal meaning and makes Hyllus' words foreshadow the final scene in which Heracles asks his son to procure his death on the pyre. But after the Old Man's σώιζειν (which does not seem to be corrupt) it would be natural for Hyllus to talk about curing Heracles, and οὔτ' ἔνδοθεν οὔτε θύραθεν has more point in the context of finding a cure. Stinton (145) defends λαθίπονον ὀδύναν ... βιότου in the MSS as meaning 'I cannot compass the pain which makes life forget its troubles', i.e. death, which will put him out of his misery, but this is strained.

τοιαῦτα νέμει Ζεύς fits either of the interpretations discussed above: with (i) it means 'such is the dispensation of Zeus' and with (ii) 'such things are in the hands of Zeus to bestow' (tr. Stinton 145). For νέμειν of Zeus's dispensations cf. Pindar, *Isthm.* 5.52 Ζεὺς τὰ καὶ τὰ νέμει.

1023 As the schol. notes, Heracles now recognizes the voice of Hyllus.

1027–30 **θρώισκει ... ἀγρία**: for the imagery cf. 974–5n.

ἀποτίβατος (= ἀπρόσβατος) reinforces the impression of the disease as a wild creature.

1031 Pallas Athena was Heracles' helper and protectress (*Il.* 8.363ff.; *Od.* 11.626; Hesiod, *Theog.* 318; Eur. *H.F.* 907, 1003). The literary evidence is confirmed by sculpture, e.g. the metopes on the temple of Zeus at Olympia, and by vase painting, cf. F. Brommer, *Vasenlisten zur griechischen Heldensage*[3] (Marburg 1973) 28–9.

1034–6 **οἴκτιρ'... εἴρυσον ... παῖσον:** for the asyndeton cf. *Phil.* 748–9 πάταξον εἰς ἄκρον πόδα· | ἀπάμησον ὡς τάχιστα· μὴ φείσηι βίου.

ἀνεπίφθονον 'without reproach', ἐφ' ὧι οὐδείς σε μέμψεται ὡς πατροκτόνον, schol.

ἐμᾶς ὑπὸ κλῆιδος 'below my collar bone', an appropriate place for a mortal blow. Cf. *Il.* 8.325–6 παρ' ὦμον, ὅθι κληῒς ἀποέργει | αὐχένα τε στῆθός τε, μάλιστα δὲ καίριόν ἐστι.

ἀκοῦ picks up the medical language used at 1000ff. Now it is clear that the only cure for Heracles' pains is death. Cf. on εὔνασον at 1042.

ὧι μ' ἐχόλωσεν 'with which she enraged me'.

1040 **γλυκύς:** Hades, as god of death who will deliver Heracles from his torture, is 'sweet'.

1041 **Διὸς αὐθαίμων** 'Zeus's own brother'; αὐθαίμων occurs only here.

1042 **εὔνασον:** cf. 1005, but now the sleep that Heracles prays for is the sleep of death.

1043 **ὠκυπέται** 'swift-flying', an epic epithet applied e.g. to horses and birds.

1044–5 A couplet from the Chorus marks the change of pace and tone between the agitated lyric passage and Heracles' *rhesis*.

ἔφριξα 'I shudder', cf. *El.* 1407–8, where the Chorus shudder to hear Clytemnestra's cries of terror. Greek uses an aorist (where a present tense is natural in English) to express a reaction to something seen or heard immediately beforehand, cf. e.g. *Aj.* 693, *El.* 1407 and Denniston on Eur. *El.* 215.

1045 **οἵαις οἷος:** cf. 994n.

1046–1111 *Heracles' speech.* The themes of the preceding lyrics are resumed and elaborated: Heracles' pain, his sense of outrage, his desire for revenge and his longing for death. The thought is mainly expressed in terms of contrasts between past and present, but at the centre of the

speech (1076–89) is a highly dramatic sequence in which Heracles displays his tortured body, is suddenly attacked by a new fit of pain, and cries out again for death to release him. The iambic trimeters are interrupted at 1081 and 1085–6 by lyric cries which convey the intensity of his suffering. Structure: (1046–63) all Heracles' past ordeals have been as nothing by comparison with his present suffering, and none of his former enemies ever did to him what this woman has done; (1064–75) Heracles asks Hyllus to bring D. so that he can punish her; now he is weeping like a woman himself, instead of behaving like the brave man he used to be; (1076–89) see above; (1089–1106) the hero who was strong enough to overcome all his enemies is now utterly ruined and helpless; (1107–11) yet he will have his revenge. This speech is quoted by Cicero, in what appears to be his own translation, in the second book of the *Tusculans* (8–10). See H. D. Jocelyn, *Y.C.S.* 23 (1973) 83–6 on Cicero's use of passages from Greek tragedy.

1046 θερμά: Heracles' past ordeals have been 'hot' in the sense of 'perilous' rather than 'rash'.

κοὐ λόγωι κακά: this is Bothe's emendation of καὶ λόγωι κακά in the MSS, 'evil not in words (alone)'. The phrase would be easier with μόνον expressed, but it is less difficult than καὶ λόγωι κακά 'cruel even to relate', where καί has to mean 'even' and cannot function as the connective which seems to be demanded by καὶ θερμά ... καὶ χερσὶ καὶ νώτοισι. Cicero evidently had this text: he translates *o multa dictu gravia perpessu aspera*. Jackson (*MS* 218–19) suggests καὶ λόγωι καλά 'wild work which the world called glorious', but this would introduce a distracting detail: here Heracles is stressing his past feats of endurance, not his glory.

1047 χερσὶ καὶ νώτοισι: Jebb suggests that 'hands' implies deeds of prowess, and 'back' exploits demanding sheer strength. The plural νῶτα is common in poetry with a singular meaning, cf. *Od.* 6.225.

1048–52 Lit. 'And neither Hera nor Eurystheus ever imposed on me such (an ordeal) as Deianira fixed this on my shoulders, a net of the Erinyes ...' The sense is clear, but English requires a different construction: 'such an ordeal as this, which ...'

1048 ἄκοιτις ἡ Διός: the periphrasis hints at Hera's reason for hating Heracles. She was the 'bedfellow of Zeus', but not the one who was mother of his son Heracles; for the story cf. *Il.* 19.96ff.

1049 Εὐρυσθεύς is named only here, but alluded to at 35 and 267.

1050 δολῶπις: only here. At 523 D. was εὐῶπις, and it may be right to understand δολῶπις as 'with treachery in her looks' in the sense that her beautiful looks were deceptive. Jebb translates 'fair and false'.

1051–2 'Ερινύων | ὑφαντὸν ἀμφίβληστρον: i.e. the poisoned robe. 'Of the Erinyes' because it is deadly, cf. *Aj.* 1034 (the Erinys and Hades made Hector's sword that killed Ajax), and 'woven' because it is not a net but a robe: 'net' is being used figuratively. The phrase echoes Aesch. *Ag.* 1382 ἄπειρον ἀμφίβληστρον and 1580 ὑφαντοῖς ἐν πέπλοις 'Ερινύων of the robe in which Agamemnon was murdered by his wife, cf. 1057n. and Introduction 21–2.

1053–6 ἐκ μὲν ἐσχάτας | βέβρωκε σάρκας ... ἐκ δὲ χλωρὸν αἷμά μου | πέπωκεν ἤδη: the symmetrical structure of these clauses (with tmesis in both cases) helps to make the detail precise and telling.

πλευραῖσι: cf. 938–9n.

προσμαχθέν (from προσμάσσω): the robe is 'plastered' on Heracles' body, cf. the language at 767–9.

ἐκ ... βέβρωκε: cf. 771, 987, 1055–6, 1088 for words vividly suggesting the devouring effect of the poison.

ἐσχάτας: in the context this clearly means 'inmost'.

1054 ἀρτηρίας: (i) 'bronchial tubes' or (ii) 'arteries'? (See LSJ *s.v.*) Cicero's translation, *pulmonum haurit spiritus*, is in favour of (i); the schol. (τὰς φλέβας) prefers (ii), perhaps because ῥοφεῖ 'gulps', 'drains' would be appropriately used with blood. (i) is better: it avoids overlap with 1055–6 (ἐκ δὲ χλωρὸν αἷμά μου | πέπωκεν ἤδη) and gives a more comprehensive description of Heracles' suffering: the poison attacked his sides (πλευραῖσι), flesh (σάρκας), respiratory system (πλεύμονος ἀρτηρίας) and blood (αἷμα), all summed up in δέμας | τὸ πᾶν at 1056–7.

1055 χλωρόν: cf. 848n.

1057 ἀφράστωι: 'unspeakable' rather than 'uncanny' seems more appropriate to Heracles' tone of fierce denunciation.

πέδηι: lit. 'fetter'. For the metaphorical use cf. Aesch. *Cho.* 493 πέδαις γ' ἀχαλκεύτοισι θηρευθείς and 982 πέδας τε χειροῖν καὶ ποδοῖν ξυνωρίδα (ξυνωρίδος Hermann), of the robe in which Agamemnon was killed. Cf. 1051–2n.

1058 κοὐ ... οὔθ' κτλ.: for οὐ ... οὔτε cf. Denniston 509 and n.2.

λόγχη πεδιάς 'the spear on the plain', straight fighting on the battlefield, e.g. against Laomedon at Troy.

1059 Γιγάντων: Heracles fought on the gods' side in the battle of Gods and Giants. This was one of the most popular Greek myths, frequently illustrated in art, cf. Stinton 144 and n.68 for examples, but no full narrative written before the time of Apollodorus (1.6.1–2) has survived.

θήρειος βία: Cicero and many editors take this as referring solely to Heracles' fight with the Centaurs (1095–6), cf. θήρ at 556, 568 etc., but this seems unnecessarily restrictive. The Hydra and Achelous as well as Nessus might occur to a reader of this play, or one might think as the schol. does of 'the Nemean lion, Cerberus and the rest', cf. 1092ff.

1060–1 ἄγλωσσος: sc. γαῖα: this is easily understood with Ἑλλάς preceding and ὅσην γαῖαν following. ἄγλωσσος is a poetic synonym for βάρβαρος.

ὅσην ... γαῖαν: for the attraction of the antecedent into the case of the relative cf. 283. This 'land' is not an alternative to Ἑλλάς and ἄγλωσσος, but a summary of both ideas: *any* land Heracles came to in the course of his purging of monsters.

1062 θῆλυς οὖσα: cf. *Il.* 19.97 θῆλυς ἐοῦσα in the story of Hera's deception of Zeus, which must be the model for this phrase here. Leaf translates 'though a mere female'.

κἄνανδρος φύσιν: Jackson *MS* 70–1. This is the best emendation of the corrupt κοὐκ ἀνδρὸς φύσιν of the MSS, which some editors defend as meaning 'not like a man in respect of her φύσις'; but this would entail an unparalleled use of the genitive. ἄνανδρος would very easily be corrupted to ἀνδρός, after which οὐκ would be a natural 'emendation'.

1063 μόνη ... δή: cf. Denniston 205–6.

1064 'Son, show yourself to be my true-born son indeed'. The repetitions παῖ / παῖς and γενοῦ / γεγώς are pointed: Heracles speaks with deliberation.

1065 πρεσβεύσῃς 'put higher in rank', with πλέον (sc. τοῦ πατρός) to strengthen the comparative force of the word.

1065–6 Interlaced word order, with brutal emphasis on 'hands'.

1067–9 Heracles' tone is cruelly calculating: he wants to see which sight distresses Hyllus more, his father's agony or his mother's, when Heracles punishes her.

τοὐμόν: sc. εἶδος.

λωβητὸν εἶδος: cf. 996 οἵαν μ' ἄρ' ἔθου λώβαν and 1031 τόδε μ' αὖ λωβᾶται.

1070–2 οἴκτιρον ... οἰκτρόν: Heracles can demand his son's pity at the same time as treating him with savage cruelty (1067ff.). The word-play (*derivatio*) emphasizes this appeal for pity.

πολλοῖσιν 'in the eyes of many', cf. Eur. *Med.* 509 πολλαῖς μακαρίαν.

ὅστις: cf. 6n.

ὥστε παρθένος: the schol. compares *Il.* 16.7–8 ἠΰτε κούρη | νηπίη (of Patroclus), but the point is that Heracles is weeping like a woman, not like a little girl, cf. 1075.

βέβρυχα: cf. 904n.

1074 ἑσπόμην: the change to first person is easy since τόνδ' ἄνδρα at 1073 means 'me'. The aorist refers to all Heracles' past deeds taken collectively; αἰέν goes closely with ἀστένακτος. The alternative reading εἱπόμην (from a scholion on *Aj.* 318) would also be quite acceptable. Jackson (*MS* 148) objects that ἕπομαι with κακοῖς is 'dubious', but in some contexts ἕπομαι has the sense 'obey', 'submit oneself to', e.g. fr. 937 P & R νόμοις ἕπεσθαι τοῖσιν ἐγχώροις καλόν, and although there is no precise parallel for κακοῖς ἕπεσθαι the sense is easy to understand. Jackson's ἐσπώμην 'was torn', 'harassed' suggests struggle rather than voluntary endurance.

1075 ἐκ τοιούτου: for this use of ἐκ cf. 284n.

θῆλυς ηὕρημαι: emphatic after θῆλυς οὖσα κτλ. 1062 and ὥστε παρθένος | βέβρυχα 1071–2. Heracles is worsted by a woman, weeps like a woman and is actually 'found to be a woman', i.e. is no better than a woman in his behaviour.

1076–80 Heracles bids first Hyllus and then 'everyone' look at his tortured body. δείξω γὰρ τάδ' ἐκ καλυμμάτων at 1078 clearly indicates stage action: Heracles throws back the coverings of his litter, and Hyllus, the Old Man and his assistants gather round to look. Their response would be enough to suggest a horrific sight to the audience, whether or not Heracles' condition was realistically represented.

1078 **ἐκ καλυμμάτων**: i.e. with the coverings removed.

1079–80 **ἰδού, θεᾶσθε ... ὁρᾶτε**: the language stresses the fact that there is a sight to be seen. For ἰδού cf. 821n.

1081 **αἰαῖ, ὢ τάλας**: the lyric cry signals a new onset of pain, as 1082 makes clear. Scan ⏑– – ⏑– (dochmiac) + ⏑– exclamation *extra metrum*.

1082 **ἔθαλψέ μ'**: all but one of the MSS have ἔθαλψεν, which is a possible reading (with με understood; see Jebb on *Phil.* 801), but it is more likely to be a corruption of ἔθαλψέ μ'.

ἄτης: almost a synonym here for νόσου, cf. 1001.

αὖ: cf. 1010n. on αὖθ'.

1083 **διῇξε**: a term used by medical writers, cf. Hippocr. *Morb.* 1.5 and *Mul.* 1.35.

πλευρῶν: cf. 938–9n.

1084 **διάβορος**: cf. 1053–6n. on ἐκ ... βέβρωκε.

1085–6 A pair of anapaestic cola: – – ⏑⏑ – – – | – ⏑⏑ – – – –

Ἀΐδη: cf. 1040–1.

1086–8 Heracles elaborates his earlier prayer for a rapid death (ὠκυπέται μόρωι 1043) by appealing to Zeus to strike with his lightning (ἀκτίς, cf. Pindar, *Pyth.* 4.198 λαμπραὶ ... ἀκτῖνες στεροπᾶς) and his thunderbolt.

ἔνσεισον ... ἐγκατάσκηψον: ἐν- suggests 'upon (the head of) the victim'.

1088–9 **δαίνυται ... ἤνθηκεν, ἐξώρμηκεν**: for the tricolon cf. 182–3n., 1096.

δαίνυται: cf. 771 and 1053–6n. (on ἐκ ... βέβρωκε).

ἤνθηκεν: cf. μανίας ἄνθος 999. Here the sense is probably something like 'has burst out' or 'reached a crisis'.

ἐξώρμηκεν has been thought too tame (cf. Dawe, *Studies* III 95–6), but there is nothing inappropriate in the idea of an attack of the disease 'starting up' or as we say 'coming on', and there is no need to emend, cf. ἕρπει 1010, θρώισκει 1028. (M. L. West, *B.I.C.S.* 26 (1979) 111–12 suggests ἐξώργηκεν 'has come to full development': ὀργάω is used of maladies reaching a well developed state.)

1089–1106 Heracles contrasts his past victorious exploits with his present state of helplessness: the same pattern as at 1046–63. Ring composition (χέρες χέρες at 1089 echoed by χερῶν at 1102) marks off the description of Heracles' glorious deeds, which is not an exhaustive list but a specimen selection of six exploits. These are arranged in three pairs within a single sentence: the Nemean Lion and the Hydra of Lerna, both associated with the Argolid; the Centaurs and the Erymanthian Boar, episodes set in N. Arcadia; Cerberus and the Apples of the Hesperides, two of Heracles' remotest adventures. The qualities attributed to Heracles' enemies, their unapproachability, savagery and violence (ἄπλατον, ἀπροσήγορον, ἄμεικτον, ὑβριστήν, ἄνομον, ὑπέροχον βίαν) are all characteristic of Heracles himself; cf. Introduction 4–5. For a comparable list of exploits enumerated by the hero himself cf. fr. 730c R (Theseus).

1089–90 Heracles singles out the physical symbols of his former strength, his hands, arms, chest and back, cf. 1047 καὶ χερσὶ καὶ νώτοισι μοχθήσας ἐγώ.

χέρες χέρες: for the impassioned and pathetic repetition cf. *O.T.* 1403 ὦ γάμοι γάμοι.

ὦ φίλοι βραχίονες: he addresses his arms as if they were old comrades in battle.

1091 'You are indeed those (famous) hands which once...' Some editors prefer L's δὲ κεῖνοι, but the indignant δή seems more forceful without an introductory δέ. For ὑμεῖς ἐκεῖνοι ... οἵ cf. Eur. *Held.* 945 ἐκεῖνος εἶ σύ ... ὅς ... and for ἐκεῖνος δή cf. Denniston 208.

καθέσταθ' is weightier than mere ἐστε, cf. *O.T.* 703 φονέα με φησὶ Λαΐου καθεστάναι.

1092–3 The Nemean Lion, cf. Hesiod, *Theog.* 326–32. (For fragments of Callimachus' elaborate version of the story see P. J. Parsons, *Z.P.E.* 25 (1977) 1–50.) Of all Heracles' encounters this is the one most commonly represented in vase paintings. It ultimately became the first Labour in the canon of twelve (on this, see Apollodorus 2.5; F. Brommer, *Herakles* (Munster 1953) 73–4).

θρέμμα 'creature' here, but 'offspring' at 1099, cf. 574n.

ἀπροσήγορον 'not to be accosted'.

1094 For the Hydra cf. 572–5n.

1095–6 Heracles was entertained by the Centaur Pholus on his way to hunt the Erymanthian Boar (1097) and fought off the other Centaurs who came for a share in the wine Pholus offered him, cf. Stesichorus 181 (*PMG*). This was not one of the twelve Labours but a πάρεργον or incidental exploit.

ἄμεικτον 'not mingling with others', i.e. savage, cf. Eur. *Cycl.* 429, of Polyphemus.

ἱπποβάμονα: here 'going on horses' feet', not 'going on horseback' as at [Aesch.] *P.V.* 805.

ὑπέροχον βίαν 'pre-eminent in might'. This is the most likely interpretation, taking βίαν as acc. of respect with ὑπέροχον rather than in apposition to στρατόν.

1097 The Erymanthian Boar was popular in art but does not seem to have been prominent in literature. The earliest extant reference is Hecataeus fr. 6 (Jacoby).

1098–9 Fetching Cerberus from Hades is already mentioned as an exploit of Heracles (though without the name Cerberus) in Homer: *Il.* 8.366ff., *Od.* 11.623ff.

τρίκρανον: like many monsters, e.g. the Hydra, Cerberus has a variable number of heads. Pindar gave him a hundred (schol. on *Il.* 8.368) and Hesiod fifty (*Theog.* 310–12), but in the vase paintings he is usually portrayed with either two or three. Cf. Eur. *H.F.* 1277 Ἅιδου πυλωρὸν κύνα τρίκρανον.

δεινῆς Ἐχίδνης θρέμμα: cf. 1092n. Bacchylides (5.62) calls Cerberus υἱὸν ἀπλάτοι' Ἐχίδνας.

1099–1100 The theft of the golden apples from their guardian serpent in the garden of the Hesperides, cf. Eur. *H.F.* 397ff.

χρυσέων scanned χρῡσěῶν, not χρῡσε͜ων as more commonly in tragedy.

ἐπ' ἐσχάτοις τόποις 'in the farthest places', i.e. in the far West.

1101 Cf. Eur. *H.F.* 1353 ἀτὰρ πόνων δὴ μυρίων ἐγευσάμην, but the similarity proves nothing about the relative dates of the two plays, cf. Introduction 23.

1102 For τροπαῖα στῆσαι with a genitive of the defeated enemy cf. Lysias 2.25 ἔστησαν μὲν τρόπαιον ... τῶν βαρβάρων.

1103 **ἄναρθρος**: lit. 'jointless', hence 'without strength'.

κατερρακωμένος 'torn to shreds'.

1104 **τυφλῆς** 'unseen' (Jebb, who compares fr. 593. 2–3 R (= 593.6 P) τὸ δ' ἐς αὔριον αἰεὶ | τυφλὸν ἕρπει). Cf. the English use of 'blind' in phrases like 'a blind corner'. The disaster has taken Heracles unawares and makes no sense to him.

ἐκπεπόρθημαι: cf. *Aj.* 896 οἴχωκ', ὄλωλα, διαπεπόρθημαι, φίλοι. The primary meaning of πορθεῖν and its compounds is 'lay waste' of a town or territory, but like 'ruin' in English the verb is easily applied to persons. C. Segal (*Y.C.S.* 25 (1977) 117) suggests a link with the theme of Heracles' sacking of Oechalia (244, 364–5, 433 etc.).

1105–6 The symmetry of these two lines emphasizes the grandeur of Heracles' lineage, in ironical contrast with his state of helplessness described at 1103–4.

ὠνομασμένος ... αὐδηθείς: there is probably no significant difference of meaning despite the difference in tense. For αὐδηθείς 'called' cf. *Phil.* 240–1 αὐδῶμαι δὲ παῖς | Ἀχιλλέως, Νεοπτόλεμος.

1107–9 'But be sure of *this* (if nothing else) ...'; the tone is threatening. Cf. *Ant.* 1064 ἀλλ' εὖ γέ τοι κάτισθι; and for γέ τοι cf. Denniston 551.

τόδ' ... τάδε ... κἀκ τῶνδε: the repetition adds to the deliberateness of Heracles' tone, cf. κἂν τὸ μηδὲν ... κἂν μηδέν.

κἂν τὸ μηδὲν ὦ 'even if I am nothing'. For τὸ μηδέν 'as nothing' cf. *Aj.* 1275 ἤδη τὸ μηδὲν ὄντας and Bruhn, *Anhang* §247.19 for further examples.

μηδὲν ἕρπω 'have no power to move' (Campbell).

χειρώσομαι: despite 1089 (ὦ χέρες χέρες).

κἀκ τῶνδε 'even in these circumstances'; helpless as Heracles now is, he can still punish D.

1110 **ἐκδιδαχθῇ**: one of the key words in the play, cf. 143, 934nn. D. is to 'learn to proclaim', i.e. through her death at Heracles' hands, that Heracles has always punished the guilty. But there is no more for D. to learn; the irony rebounds on Heracles, who is soon to learn a momentous truth about himself. For the subjunctive after προσμόλοι cf. Goodwin 181.

1111 **γε** throws the emphasis on κακούς: 'that in death as in life my role was to give the *guilty* the punishment they deserved'.

1112 **ὦ τλῆμον**: more exclamation than direct address, since the verb is

in the third person (cf. Fraenkel on Aesch. *Ag.* 1473–4). 'Unhappy Greece, what mourning do I see will be hers if she loses this man.' Cf. Eur. *Hipp.* 1459–60 and *H.F.* 135ff. for the phrasing, but whereas in these passages the verb is στέρεσθαι 'be deprived', Soph. uses the bolder σφάλλεσθαι, which normally takes a genitive of the thing one is foiled in or fails to obtain, e.g. δόξης, γάμων.

The notion of Heracles' supreme worth expressed here echoes 177, 811.

1114–78 Hyllus tells Heracles the truth about D., which precipitates a new discovery of the truth about Heracles. As Schiassi notes, this is a scene of double revelation.

1114–15 **παρέσχες ... παρασχών** 'since you have given me the chance to speak by granting your silence'. The word play contributes to the elaborately tactful tone of Hyllus' approach to his father, cf. 1118–19n.

1116 **ὧν δίκαια τυγχάνειν**: i.e. ἐκεῖνα ὧν δίκαιά ἐστι τυγχάνειν. For δίκαιά (ἐστι) cf. 409.

1117–18 **δός μοι σεαυτόν** 'Give yourself to me', i.e. 'Do as I say', in this case 'listen'. The same phrase at *Phil.* 84 has a more sinister connotation.

μὴ ... δύσοργος: a pleonastic expression throwing all the emphasis on δύσοργος, lit. 'not (being) wrathful to such an extent as you are (now) stung in your spirit', i.e. 'calming your anger'. δάκνῃ is indicative, not subjunctive 'so that you may not be so angry', which would require ὡς μή.

1118–19 **οὐ γὰρ ἄν** 'for otherwise ...', cf. Denniston 62–3.

ἐν οἷς ... κἀν ὅτοις 'in what circumstances you mistakenly desire to triumph, and where you are mistakenly resentful'. The expression is allusive, like Tiresias' cryptic words to Oedipus (*O.T.* 413–14 κοὐ βλέπεις ἵν' εἶ κακοῦ | οὐδ' ἔνθα ναίεις, οὐδ' ὅτων οἰκεῖς μέτα). No wonder Heracles finds it riddling (1121).

μάτην: 'making a mistake', and the sense of waste and futility it entails, are important ideas in this play, cf. 939–40n. on ματαίως, 1148–9n.

1120 **εἰπὼν ὃ χρῄζεις λῆξον**: English would use two parallel clauses: 'say what you want to say and be done with it'.

1121 **ὧν**: i.e. ἐκείνων ἅ, contrast 1116.

πάλαι brings out Heracles' angry impatience.

1122–3 'I am going to tell you about my mother, what state she is in now and how (lit. 'in what circumstances', understanding ἐν with οἷς) she erred unwillingly.' ἥκω with a fut. part. means 'I am going to ...' rather than 'I have come to ...', cf. Goodwin 895. For a verb of speaking with the genitive of the person spoken of cf. *El.* 317–18 τοῦ κασιγνήτου τί φῄς, | ἥξοντος ἢ μέλλοντος; *O.T.* 700–1 (with Dawe's punctuation).

ἥμαρτεν οὐχ ἑκουσία: cf. T.C.W. Stinton, *C.Q.* n.s. 25 (1975) 237 for a discussion of Deianira's ἁμαρτία.

1124 **καὶ ... γάρ**: both particles express indignation here, καί emphasizing the verb ('did you dare, indeed, to mention ...') and γάρ giving an outraged tone to the whole rejoinder, cf. *O.C.* 863 ὦ φθέγμ' ἀναιδές, ἦ σὺ γὰρ ψαύσεις ἐμοῦ; and Denniston 80 (8). The tone of vexation is intensified by αὖ, cf. *Il.* 1.540 τίς δ' αὖ τοι δολομῆτα θεῶν συμφράσσατο βουλάς;

1125 **πατροφόντου μητρός**: a striking phrase: '(your) mother, the slayer of (your) father'.

ὡς κλύειν ἐμέ: for ὡς = ὥστε in result clauses cf. 590 and Goodwin 608.

1126 **ἔχει**: sc. Deianira, rather than 'things' in general. 'She is in such a case' is an ironic way of referring to the fact that she is dead.

1127 Heracles sarcastically agrees that in view of his wife's wrongdoing (τοῖς γε ... ἡμαρτημένοις = causal dat.) it is not proper to be silent about her, meaning that she deserves to be *cursed*. For οὐ δῆτα cf. Denniston 274 ('an expected denial, expressing agreement with the previous speaker's negative statement').

πρόσθεν: i.e. the sending of the poisoned robe, about which Heracles has already heard.

1128 **ἀλλ' οὐδὲ μὲν δή ...** 'Nor will you say (it is proper to be silent) in view of her deeds *to-day*', i.e. her suicide. For ἀλλά ... μὲν δή introducing an alternative cf. 627 and Denniston 395.

ἐφ' ἡμέραν must be translated 'to-day' here, but its normal sense is 'for a day' or 'for the day'.

1129 **κακός** includes the notion 'disloyal' here, though perhaps 'degenerate' is also implied, cf. 1064.

1130 Hyllus at last tells his news in stark terms. The simple structure of this line contrasts with the more elaborate and allusive expression of 1114–19, 1122–3, 1126, 1128.

ἀρτίως νεοσφαγής: cf. *Aj.* 898 (the same phrase). For the pleonastic expression cf. 756n.

1131 **τέρας ... ἐθέσπισας**: Heracles sees D.'s death as a 'supernatural event', which Hyllus has 'pronounced' like an oracle.

διὰ κακῶν 'in ill-omened (or 'sinister') words', implying not any feeling of pity, only a sense of unseen powers at work. Cf. Aesch. *Ag.* 1133–5 with Fraenkel's n.

1132 For the 'polar' expression, cf. 234–5, 1249nn.

1133 **οἴμοι** has many shades of meaning, cf. LSJ *s.v.* and 1203n. Here it registers Heracles' anger that D. died before he could kill her himself, ὡς χρῆν.

1134 'Even *your* anger would be diverted (στραφείη)'. Soph. may have had in mind the sense implied in *Il.* 9.497 στρεπτοὶ δέ τε καὶ θεοὶ αὐτοί 'the gods themselves may be turned (by prayer)'.

1135 **λόγου**: probably Hyllus' whole story, not just his claim at 1134 that Heracles would change his attitude if he knew the truth.

ἧι: cf. 'how do you mean?' in colloquial English.

1136 Either construe as a single clause: 'she made a disastrous error, with the best of intentions', taking ἅπαν τὸ χρῆμ' as internal acc., or punctuate after χρῆμ': 'the whole matter is, she erred with good intent' (Campbell). The former is better, as more impassioned.

μωμένη: from μάομαι. This comparatively rare participle was corrupted in most MSS to the more familiar μνωμένη.

1137 Heracles' reaction is violent. How could Hyllus think D.'s intentions χρηστά if she killed his father?

δρᾶι: present because Heracles is referring to Hyllus' understanding of his mother's actions: 'you call it doing χρηστά ...'

1138–9 The word order throws the emphasis on στέργημα ('love-charm') and ἀπήμπλακ', both found only here. For a defence of the form στέργημα cf. Jebb and Longo.

γάρ explains the paradoxical χρηστά: 'yes, she thought she was apply-

ing a charm to win your love' (σέθεν is objective gen. with στέργημα).

τοὺς ἔνδον γάμους: a euphemistically vague reference to Iole; cf. 1233, 1237nn. for Hyllus' reluctance to speak of her.

1140 καί: expressing surprise, cf. Denniston 310; the tone of Heracles' question is derisive. 'And what Trachinian deals in spells so potent?' (Jebb). For Nessus as φαρμακεύς cf. 710 (ἔθελγέ μ').

1141–2 Highly significant lines: Hyllus indeed speaks with 'oracular' authority (1131). The name 'Nessus' enables Heracles at last to understand his destiny, cf. *Od.* 9.507ff. (the Cyclops and 'Odysseus', quoted by Campbell), Hdt. 3.64 (Cambyses and 'Ecbatana'), Shakespeare, *2 Henry IV*. Act iv. sc. 5 (Henry IV and 'Jerusalem'). The full explanation is given at 1159–63.

1141 πάλαι: cf. 555–6 ἦν μοι παλαιὸν δῶρον ἀρχαίου ποτὲ | θηρός. The story of Nessus is treated as history long past, just as the oracles given to Heracles are emphatically said to be 'ancient' (157, 171, 823–4, 1159), although both the encounter with Nessus and the receiving of the oracles happened within the adult lifetime of Heracles and D. This stress on the distant past is important for the understanding of the play, cf. 157, 555–8nn. and Introduction 4–5.

1142 ἐκμῆναι πόθον: the phrase unites the themes of love (cf. 107, 368, 631–2) and madness (982, 999), both associated with the νόσος of Heracles caused by the poison.

1143 ἰοὺ ἰού: cf. *O.T.* 1182 ἰοὺ ἰού· τὰ πάντ' ἂν ἐξήκοι σαφῆ. As Kamerbeek notes, Soph. uses ἰοὺ ἰού 'when the speaker discovers his own or another's terrible condition'.

1145 φρονῶ: the stress on understanding is important: now at last Heracles sees that he is really going to die. Cf. Eur. *Hipp.* 1401 (an equally significant moment of recognition) οἴμοι, φρονῶ δὴ δαίμον' ἥ μ' ἀπώλεσεν.

ξυμφορᾶς ἵν' ἕσταμεν: for the construction cf. 375 ποῦ ποτ' εἰμὶ πράγματος; and *O.T.* 367 οὐδ' ὁρᾶν ἵν' εἶ κακοῦ.

1146 οὐκέτ' ἐστί σοι: the close echo of 1144 perhaps emphasizes Heracles' recognition of the truth.

1147–56 Heracles asks for all his family to be summoned: the rest of his

children and his mother Alcmena. But Hyllus explains why none can be sent for: they are far away in Tiryns or Thebes. The dramatic point of this exchange is to bring out the solemnity of the moment: Heracles knows that this is his last hour and wishes to give his family his final injunctions. However, the actual appearance on stage of further members of the family would be distracting; Alcmena in particular would need to be given special prominence and could not merely form part of a sorrowing crowd of onlookers. So Soph. gives Hyllus a few lines (1151–4) which dispose of them. As eldest son (56) he is the only one who is dramatically important. The vague ὅσοι πάρεσμεν at 1155 conveys a sense of an adequate audience for Heracles' dying words, cf. 1155n.

1147–8 **κάλει ... κάλει δέ**: ellipse of μέν is normal when a word is repeated in balancing clauses, cf. 517 and Denniston 163.

1148–9 Alcmena was 'in vain the bride of Zeus' because Heracles turns out to be defeated by death like any ordinary mortal.

1149–50 'so that you may hear my last words – words about the oracles I know'. This seems better than taking τελευταίαν (with the schol.) as = περὶ τῆς τελευτῆς 'the pronouncement concerning my death', though in fact the oracles did concern Heracles' death. Dawe's emendation of ὅσ' to θ' ὅσ' ('my last words and what I know of the oracles') is unnecessary, since no sharp distinction is drawn between Heracles' own will and the will of Zeus as revealed in the oracles.

1151–3 **ἀλλ' ... ἀλλ'**: cf. Denniston lxii on the repetition of particles: 'When it is convenient to use the same particle two or three times at short intervals, the same particle is used two or three times.'

οὔτε ... δέ: the sentence begins as if the structure were to be 'neither Alcmena nor any of your children is here', but after the clause explaining Alcmena's whereabouts the original pattern is ignored. Cf. 143 (μήτ' ... δέ) and Denniston 511.

Τίρυνθι: Alcmena had lived at Tiryns with Heracles and his family before the killing of Iphitus (36–48n.); Jebb gives further details of the story.

συμβέβηκεν ... ὥστε 'it has happened that'. For the redundant ὥστε cf. *Phil.* 656 ἆρ' ἔστιν ὥστε κἀγγύθεν θέαν λαβεῖν; and Goodwin 588.

αὐτή: contrasted with the 'other people', implicit in 1154, who are

taking the responsibility for bringing up children of Heracles in Thebes. Dawe's αὐτοῦ ('there' – at Tiryns) is unnecessary.

1154 **Θήβης**: a natural choice for sons of Heracles, cf. 116, 510. **ἂν ... μάθοις**: sc. 'if you were to ask'.

1155 An inclusive reference to all who are present on stage: the household of Hyllus and Heracles' escort. Cf. above on 1147–56. For the view that Hyllus alone is intended cf. Stinton 145, who revives Nauck's δέ σοι for δ' ὅσοι and punctuates with a colon after πάρεσμεν (but he does not follow Nauck in deleting 1156).

1156 **ἐξυπηρετήσομεν** 'will assist to the utmost of our power'.

1157 **δ' οὖν** 'Well then ...', cf. 329 and Denniston 467.

1157–8 Lit. 'you have reached (a point) at which you will show, being what sort of man you are called my (son)', i.e. 'you have a chance to show yourself truly my son'.

1159 Heracles reveals an oracle not previously mentioned in the play, which was 'foreshown' to him by Zeus 'long ago' (cf. 1141n.) at some unspecified place. For the importance of the theme of revelation cf. 849–50n., 860–1n. The role of Zeus as Heracles' father is another major motif, cf. 19, 826, 983nn.

1160 The sense of this line is perfectly clear: the oracle said that Heracles would die at the hand of no one living. But the text has been corrupted, as the two prepositions show (the MSS read πρὸς τῶν πνεόντων μηδενός θανεῖν ὕπο): an original word or part of a word has been lost and the line filled up by an intrusive gloss (πρός or ὕπο). Three good emendations have been suggested: Musgrave's ποτε for ὕπο, Erfurdt's τῶν ἐμπνεόντων for πρὸς τῶν πνεόντων (ἐμπνεῖν is common in the sense 'be alive'), and Dawe's με δεῖν θανεῖν for θανεῖν ὕπο (με δεῖν could easily have been lost after μηδενός). With Musgrave's text the striking alliteration of 1159 is continued in 1160.

1161 **ἀλλ' ὅστις**: sc. ἀλλ' ἐκείνου ὅστις 'but by the hand of one, who...' **φθίμενος** 'already dead'.

1162–3 Heracles expounds the meaning of the riddle: 'So this Centaur, having died, has killed me who live.' ζῶντα is not strictly

necessary, but helps to bring out the paradoxical nature of the idea. Cf. *Ant.* 871 θανὼν ἔτ' οὖσαν κατήναρές με; Aesch. *Cho.* 886.

ὡς τὸ θεῖον ἦν | πρόφαντον, echoing ἦν πρόφαντον ἐκ πατρός, has the effect of clinching the argument. Jebb translates τὸ θεῖον as 'the divine will'.

1164 φανῶ: Heracles speaks with authority: he is now the one to reveal the truth (cf. 1159n.). On the style of this speech cf. Long *LTS* 87 n.84.

συμβαίνοντ' ἴσα 'coming out in agreement', cf. 173 συμβαίνει.

1165 καινά: the oracle described at 79ff., 157ff. This was called 'old' when first related, but it is 'new' by comparison with the oracle about Nessus, which must have been given to Heracles at an earlier date.

ξυνήγορα repeats and strengthens the idea of συμβαίνοντ' ἴσα: 'corroborating'.

1166–8 For the Selloi cf. 172n. These priests of Zeus at Dodona were noted for sleeping on the ground and refraining from washing their feet, thereby no doubt preserving their connexions with chthonic powers. Cf. *Il.* 16.234–5 ἀμφὶ δὲ Σελλοὶ | σοὶ ναίουσ' ὑποφῆται ἀνιπτόποδες, χαμαιεῦναι. Perhaps Soph. deliberately used ὀρείων as a vaguer and more dignified term than ἀνιπτόποδες.

εἰσεγραψάμην 'wrote down for myself', but ἐξεγραψάμην would be more normal in this sense and could be the right reading. For the written record of this oracle cf. 47, 157–8.

1168 Cf. 171n. for the oak at Dodona.

πατρῴας emphasizes the close involvement of Zeus in Heracles' destiny, cf. 1159n.

πολυγλώσσου 'speaking with many tongues', i.e. 'voices'; this perhaps accords with the idea that the oracle was conveyed through the rustling of the oak's many leaves.

1169–71 For earlier formulations of this oracle cf. 79ff., 166–8, 824ff.

1169 ζῶντι is especially striking in this context: 'the *living* and present moment' is to be the time of Heracles' death. For time personified in Soph. cf. *O.C.* 7–8 στέργειν γὰρ αἱ πάθαι με χὠ χρόνος ξυνὼν | μακρὸς διδάσκει and Campbell *EL* 91.

1171 τελεῖσθαι: fut. mid. with passive sense, 'would be brought to

pass'. For this word or its cognates in contexts where the oracle is mentioned cf. 79 τελεῖν, 167 τέλος, 170 ἐκτελευτᾶσθαι, 174 τελεσθῆναι, 824–5 τελεόμηνος ... τελεῖν.

1172 **τὸ δ'**: i.e. the promised release from troubles.

ἄρ' 'after all', 'as it turns out', cf. 962 and Denniston 36.

1173 Heracles appeals to proverbial wisdom to corroborate his interpretation of the oracle, cf. *O.C.* 955 θανόντων δ' οὐδὲν ἄλγος ἅπτεται; *El.* 1170; Aesch. *Supp.* 802–3 and frs. 225.6, 399, 706 (Mette).

1174 **ταῦτ'**: deliberately vague. There is no need to decide whether the reference is to the oracles, or the events, or the congruence between oracles and events.

λαμπρὰ συμβαίνει 'are clearly borne out'; for συμβαίνει cf. 173, 1164. The stress on revealing and understanding is very strong here, cf. 1159n. Ezra Pound described this line as 'the key phrase for which the play exists'; cf. Introduction 3.

1175 **σύ**: probably 'on your part', 'in turn' rather than 'once more' here.

1176 Lit. 'And don't wait so as to sharpen my tongue', i.e. 'don't arouse my anger by delaying'.

1177–8 **αὐτὸν εἰκαθόντα συμπράσσειν** 'consent and help with a good grace' (Jebb). αὐτόν lays stress on the importance of Hyllus' willingness to co-operate. Dramatically it prepares for the scene of conflict to come (cf. 1179).

νόμον: 'reverencing parents' was one of the great Unwritten Laws, cf. e.g. Aesch. *Supp.* 707–9; Eur. fr. 853 N²; K.J. Dover, *Greek popular morality* (Oxford 1974) 273–4. For the importance of obeying one's father cf. *Ant.* 639–40 οὕτω γάρ, ὦ παῖ, χρὴ διὰ στέρνων ἔχειν, | γνώμης πατρῴας πάντ' ὄπισθεν ἑστάναι.

ἐξευρόντα: not so much 'discovering' as 'discovering the truth of'.

πειθαρχεῖν: the theme is echoed at 1180, 1183, 1224, 1240, 1251.

1179–1258 Heracles makes Hyllus swear to do whatever he asks. His commands turn out to be deeply shocking to Hyllus: to build a pyre on which his father is to be burned alive, and to marry Iole.

1179–80 **λόγου στάσιν | τοιάνδ'** 'such a (critical) stage in our con-

versation': Hyllus is uneasy at having to make a blind promise, particularly in view of Heracles' menacing words at 1176–9. This is better than taking λόγου στάσιν as 'quarrel' on the analogy of *O.T.* 634 στάσις γλώσσης. It is precisely to avoid a quarrel that Hyllus is agreeing to take the oath. For στάσις = 'situation' cf. Plato, *Phaedrus* 253 d 4 ἐν τῆι καλλίονι στάσει ὤν.

1181–90 The stage action brings out the solemnity of the moment: Heracles insists that Hyllus take a formal oath. For the dramatic effect of the oath-taking ritual cf. Eur. *Med.* 745ff., *I.T.* 735ff. Here the situation is more sombre: a dying father binding his son with a blind oath. The absolute obligation this imposes on Hyllus is the only force strong enough to overcome his revulsion at Heracles' commands.

1181 The handclasp: cf. *Phil.* 811ff., but Philoctetes does not demand a formal oath in addition to Neoptolemus' pledge of faith.

1182 If the text is sound the meaning must be 'With what in mind do you press this pledge on me so insistently?' (ἄγαν means 'very much' rather than 'too much' here.) But ἐπιστρέφειν in the sense of 'turn a constraining force' on a person is not easy to parallel exactly.

1183 **θᾶσσον** 'quickly' rather than 'more quickly' here, cf. *O.T.* 430 οὐκ εἰς ὄλεθρον; οὐχὶ θᾶσσον;

οἴσεις: sc. χεῖρα.

οὐ ... μηδ': for the construction cf. *Aj.* 75 οὐ σῖγ' ἀνέξηι, μηδὲ δειλίαν ἀρεῖς; 'Will you not do x, and not do y?' i.e. 'Do x and not y', cf. Goodwin 299.

1185–6 Heracles chooses his father Zeus as the god by whom Hyllus must swear, cf. 1159n. For the prescription and question cf. Eur. *Med.* 746–8, where Medea's instruction ὄμνυ πέδον γῆς κτλ. is answered by Aegeus' question τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.

1186–7 **ἦ μὴν** is common in oaths in indirect speech, cf. Denniston 351 (2).

1188 **ἐπώμοτον** 'as witness', like the commoner ὅρκιος. Cf. 427 for a different sense of ἐπώμοτος.

1189 **εἰ δ' ἐκτὸς ἔλθοις**: sc. τοῦ ὅρκου. For the form of the question cf. Eur. *I.T.* 750 εἰ δ' ἐκλιπὼν τὸν ὅρκον ἀδικοίης ἐμέ; When taking an oath

it was customary to specify the punishment one called down on oneself in case of perjury. Aegeus (Eur. *Med.* 755) prays for ἃ τοῖσι δυσσεβοῦσι γίγνεται βροτῶν.

1190 For οὐ μή cf. 621n.

1191–1215 Heracles' first command: the building and lighting of his pyre on Mt Oeta.

1191 **τὸν Οἴτης Ζηνὸς ὕψιστον πάγον** 'the summit of Oeta, sacred to Zeus'. The double genitive is unobjectionable, cf. *Phil.* 489 τὰ Χαλκώδοντος Εὐβοίας σταθμά.

ὕψιστον: Wakefield suggested ὑψίστου, because ὕψιστος is a cult title of Zeus, but the emphasis on the mountain top is dramatically more important: this is the special holy place where Hyllus is to take Heracles. For the archaeological evidence for cult activity on the top of Oeta cf. M.P. Nilsson, *A.R.W.* 21 (1922) 310–16. Oeta has been a distant presence since early in the play, cf. 200n., 436–7, 634–5. For its significance here cf. Introduction 9–10.

1192 **ὡς θυτὴρ . . . σταθείς:** these words ironically recall Heracles' recent ordeal, in which the sacrificer (613, 659) has become the victim. Hyllus is to officiate now at an even stranger sacrifice.

σταθείς 'standing forth', cf. 608, suggesting the ceremony of sacrifice.

1193–9 An elaborate sentence leading up to a horrifying climax (πρῆσαι). Heracles' instructions convey a strong sense of ritual prescription, as if these details were all part of what he had been told by the oracles (cf. 1149–50n.).

1193–4 **ἐνταῦθα:** with ἐξάραντα 'lifting me up (and taking me) there', but through its placing it also influences the whole sentence.

τοὐμὸν ἐξάραντά σε | σῶμ' αὐτόχειρα: the interlaced word order emphasizes the importance of *Hyllus'* rendering this service to Heracles.

1195 **δρυός:** the oak was Zeus's tree (cf. 1168) and therefore an appropriate choice for Heracles' ritual in his holy place.

1196 **πολλόν:** a rare Ionicism instead of the usual πολύν; *Ant.* 86 offers the only other example in extant tragedy. ('In the composite tragic dialect there are many isolated uses of Epic and Lyric forms', Campbell on 1214.)

ἄρσεν': the ancients wrongly believed that the wild olive was male and the cultivated female (cf. A. Platt, *C.Q.* 4 (1910) 162–4). Editors suggest that 'male' here implies 'sturdy', 'rough', and so is appropriate to Heracles; but there could possibly also be ritual significance in the idea. Cf. Ovid, *Fasti* 4.741, where (if *mares oleas* is the correct text) instructions are given for burning 'male olive' along with pine, savine and laurel at the Parilia.

1197 ἄγριον ἔλαιον: Pindar (*Ol.* 3.13) tells the story of Heracles bringing the olive from the far North to plant at Olympia.

σῶμα τοὐμόν: repeated for the sake of clarity (cf. 1193–4).

1199 πρῆσαι: the horrific nature of this command is intensified by the enjambement and the punctuation after πρῆσαι. No wonder Hyllus is aghast (1203): to burn anyone alive is bad enough, but to burn one's own father is an unimaginable outrage.

Further strange instructions: there is to be no mourning. Lit. 'Let no tear of lamentation find a place.'

1200 ἀστένακτος: like Heracles himself in the past (cf. 1074).

εἴπερ εἶ 'if you are truly ...'

1201–2 Heracles rounds off his command with a threat: if you disobey I will be a heavy curse on you for ever.

ἀραῖος: after his death Heracles will have the daemonic force of an ἀρά (cf. 1239), to pursue Hyllus from the Underworld. Traditionally it was the nether powers, especially Erinyes, which punished perjury and filial impiety, cf. G. Thomson on Aesch. *Eum.* 269–72.

μενῶ 'I shall be waiting for you', stressing the relentlessness of Heracles' hostile pursuit, cf. 1239–40. Not 'I shall wait for you (to die and come to the Underworld).'

1203 οἴμοι: for this exclamation of shock and dismay, the keynote of Hyllus' response, cf. 1206, 1230, 1241.

πάτερ: the relationship between father and son is strongly stressed throughout the scene, cf. 1137, 1146, 1178, 1204–5, 1223–4, 1244–5, 1250–1, 1258.

τί εἶπας: the hiatus should not be emended away, cf. *Phil.* 917 οἴμοι· τί εἶπας;

1204 ὁποῖα δραστέ' ἐστίν answers τί εἶπας;

εἰ δὲ μή(sc. δράσεις) recalls the threat in 1201, but this time Heracles speaks of disowning Hyllus rather than punishing him.

1205 'Get yourself made somebody else's son' (του = τινος), cf. 736.

1206–7 'To what deeds you summon me – to become your murderer and polluted with your blood.'

παλαμναῖον: more than a synonym for φονέα, cf. *El.* 587.

1208–9 **οὐ δῆτ' ἔγωγ'** 'I certainly do not', cf. Denniston 275.

It is probably best to take ὧν ἔχω with παιώνιον: 'healer of (the troubles) that I have', and 1209 as a separate phrase, rather than the two together as 'healer and only physician of my troubles that I have'. Or read ὥς σ' ἔχω with R. P. Winnington-Ingram (*B.I.C.S.* 16 (1969) 47–8): 'so that I may have you . . .' Heracles has found an answer to the question he asked at 1000ff.: Hyllus will be his healer by having the pyre made for him, since only death can cure his sickness, cf. 1173n. and especially Aesch. fr. 399 (Mette) for death as healer.

μοῦνον: cf. 277n.

1211 **εἰ φοβῆι πρὸς τοῦτο** 'if you have fears in *that* respect', cf. *O.T.* 980 εἰς τὰ μητρὸς μὴ φοβοῦ νυμφεύματα. Heracles allows Hyllus to avoid incurring pollution: he need take no part in the lighting of the pyre. Hyllus adds at 1214 that he will not actually touch the pyre, either.) here must be an allusion here to the story that either Philoctetes or his ther Poeas performed this service; cf. Jebb on *Phil.* 802, Introduction ?.

1212 **γέ τοι** 'at any rate', expressing partial consent, cf. Denniston 550.4(i).

φθόνησις: only here. φθόνησις οὐ γενήσεται is a dignified amplification of the simple verb 'I shall not begrudge'. Cf. Long *LTS* 67 n.22, 80.

1213 'And the heaping of the pyre (will take place) as I have prescribed?' Cf. Long *LTS* 80.

1214 'Yes (I will see to it) in so far as (ὅσον γ' ἄν) (I might do it) without touching it myself.' Cf. *O.T.* 347–8 ὅσον | μὴ χερσὶ καίνων.

ποτιψαύων: ποτι- (Doric and Epic) instead of προσ- in compounds is extremely rare in tragic trimeters, cf. only Aesch. *Eum.* 79. The licence is found more often in lyrics, as at 1030 ἀποτίβατος, though even there it is unusual (but cf. Campbell's remark cited on 1196).

1215 **κοὐ καμῇι τοὐμὸν μέρος** 'you will have no difficulty so far as my part is concerned'. μέρος is acc. of respect.

1216–58 Heracles' second command: Hyllus must marry Iole. This marriage was a regular feature of the myth of the Heraclidae (Apollodorus 2.8.2), but Soph. need not have made a dramatic issue of it, and there must be other reasons for the prominence it is given here. See Introduction 11, 17.

1216–17 **ἀλλ'** 'Well' acquiescent, cf. Denniston 19(iii) (*a*).

πρόσνευμαι: the active would be normal; possibly the middle draws more attention to Hyllus' point of view ('on your part'), just as the redundant διδούς lays stress on his duty to *give* to his father.

χάριν βραχεῖαν: Heracles treats this as a minor request; cf. 1228–9. For Hyllus it is just as horrifying as the former.

1218 Hyllus is confident of his ability to obey, cf. 1190; in each case the request that follows comes as a profound shock to him.

1219 **Εὐρυτείαν**: cf. 51n., 260.

οἶσθα: echoing 1191, as 1218 echoes 1190.

δῆτα 'Well then', cf. Denniston 271(5).

1220 **ὥς γ' ἐπεικάζειν ἐμέ** 'as I guess', cf. 141 and such phrases as ὥς γ' ἐμοὶ δοκεῖν (Goodwin 778); to be distinguished from ὡς = ὥστε + consecutive inf. as in ὡς κλύειν ἐμέ at 1125.

1221 **τοσοῦτον δή σ' ἐπισκήπτω**: for the double acc. cf. Eur. *I.T.* 701 πρὸς δεξιᾶς σε τῆσδ' ἐπισκήπτω τάδε. The verb commonly takes dat. of the person enjoined.

1222–3 **εὐσεβεῖν**: in respect of both his oath and his filial duty, as πατρῴων ὁρκίων ('the oath sworn to your father') makes clear.

1224 **προσθοῦ δάμαρτα**: προστίθεσθαι usually of friends or allies rather than wives. There is no question of legal nicety in the matter of Iole's exact status; Soph. uses δάμαρτα with a vagueness appropriate to the heroic setting, cf. 428n.

1225–6 The reason given by Heracles is that the woman who shared his bed should share that of no other man but his son. This must have more to do with Heracles' sense of his own τιμή than with any feeling for Iole, cf. Introduction 10–11. The physical detail (τοῖς ... κλιθεῖσαν)

recalls the theme of ἔρως which links Iole, Heracles and D.; for πλευροῖς cf. 938–9n.

ὁμοῦ: here a preposition taking the dat., 'close to'.

λάβηι: this direct prohibition ('let no other man take her') is more urgent than λάβοι of the MSS ('may no other ...').

1227 'Make this marriage': λέχος is cognate acc. Cf. 27n. for the meanings of this word.

1228–99 For the idea cf. 1216–17.

πείθου: cf. 470n.

τὸ ... πιστεύσαντ' ... ἀπιστεῖν is subject of συγχεῖ ('cancels', cf. *O.C.* 609).

μεγάλα πιστεύσαντ' ἐμοί 'having obeyed me in matters of great importance'. πιστεύειν normally means 'trust' rather than 'obey', but the context here (πείθου, ἀπιστεῖν) makes the new sense easily understood, cf. 1251.

σμικροῖς: dat. of respect, for the sake of variety after μεγάλα.

1230–1 Hyllus can only explain Heracles' command as a symptom of his sickness. He is horrified, as at 1206–7, by what he regards as an invitation to pollute himself, since Iole has in a sense caused the deaths of both his parents.

ὧδ' ... φρονοῦντα 'with thoughts like these', i.e. bad thoughts. R. P. Winnington-Ingram (*B.I.C.S.* 26 (1979) 4–5) argues for Groddeck's ὧδε δρᾶν, with φρονοῦντα ('sane') in pointed contrast with νοσοῦντι in 230: '... but who could tolerate it that a man in his right mind should behave like this?' For the theme of νόσος, stressed by Winnington-Ingram, cf. 1142n.

1232 'You sound as though you have no intention of doing anything I tell you.'

ἐργασείων: Longo notes the prominence of ἔργον words in this passage (1187, 1201, 1203, 1211, 1218). Attention centres on whether Hyllus will in fact do the deeds imposed by his father.

1233–6 The structure of Hyllus' sentence reflects his emotional turmoil: 'Who would – (the woman) who was sole partner in causing my mother's death and in bringing you into your present state – who would choose this, unless he were afflicted by avenging spirits?'

ᾗ: the antecedent ('the woman') is not expressed, but is replaced by the vague ταῦτα when the main clause is resumed at 1235.

μὲν ... τ': there is no need to change τ' to δ'; cf. Denniston 375.

θανεῖν ... μεταίτιος: τοῦ θανεῖν would be normal, but cf. *Ant.* 1173 αἴτιοι θανεῖν.

μεταίτιος means '*sharing* in the responsibility' (cf. 260–1n.) and is not simply the equivalent of αἴτιος (as Longo insists); cf. Fraenkel on Aesch. *Ag.* 811. Hyllus knows very well that D. killed herself (1132) and that Heracles is dying through the Hydra's poison, the Centaur's trick and his wife's decision to send the robe, but this does not lessen his horror at the particular role of Iole, hence μόνη.

αὖθις 'next', 'in turn', cf. *O.T.* 1401–3 ἆρά μου μέμνησθ' ἔτι | οἷ' ἔργα δράσας ὑμὶν εἶτα δεῦρ' ἰὼν | ὁποῖ' ἔπρασσον αὖθις;

ὡς ἔχεις ἔχειν: a circumspect reference to Heracles' present state, cf. *O.C.* 273 ἱκόμην ἵν' ἱκόμην (of Oedipus killing his father).

μὴ ... νοσοῖ: optative by assimilation to the mood of the main verb, cf. Goodwin 558, 531. μή, not οὐ, because this is an indefinite relative clause, 'anyone who was not afflicted'. νοσοῖ in the context suggests both physical and mental illness, cf. 1230–1, 1241nn.

1236 **κἀμέ γ'** 'me too', cf. Denniston 158(2)(i).

1237 **τοῖσιν ἐχθίστοισι**: cf. *El.* 594 for a similar use of the plural for singular to express abhorrence. Hyllus finds it difficult to refer straightforwardly to Iole, cf. 1233n.

1238 **ἁνὴρ ὅδ'**: the change to third person marks Heracles' extreme exasperation, as if he were appealing to the onlookers to witness Hyllus' disobedience; cf. *O.T.* 1160 ἁνὴρ ὅδ', ὡς ἔοικεν, ἐς τριβὰς ἐλᾶι. For ἁνήρ cf. 346–8n.

ὡς ἔοικεν οὐ νεμεῖν: the illogical construction is a conflation of ὡς ἔοικεν, οὐ νεμεῖ and ἔοικεν οὐ νεμεῖν, cf. Bruhn, *Anhang* §176 for parallels.

1239 **μοῖραν** 'due respect'.

ἀλλά τοι: cf. Denniston 549 ('τοι brings the point home to the person addressed').

1239–40 **θεῶν ἀρὰ | μενεῖ σ'**: cf. 1201–2, *O.C.* 1375ff. By the 'curse of the gods' Heracles means that he can rely on the gods to avenge an injured father's curse.

1241 'You will soon, I think, be indicating (sc. by your words) that you are sick', i.e. Heracles is talking like a madman; the future is used euphemistically for the present, as Longo notes. For the νόσος of Heracles cf. 1142, 1230–1, 1233–6nn.

1242 **γάρ** 'yes'; the scene is rising to a climax, and Heracles alarms Hyllus by recalling his earlier fit of agony.

εὐνασθέντος: cf. 1005, 1042.

ἐκκινεῖς: cf. 974, 979.

1243 **τἀπορεῖν**: the equivalent of ἀπορίαν, but perhaps more dignified; cf. τὸ ... φιλεῖν ... ἔσχεθ' at *O.C.* 1617–18. Hyllus' dilemma is acute.

1244 'Because you do not think fit to heed your parent': every word reproaches Hyllus with his disobedience.

1245 **ἀλλ' ἐκδιδαχθῶ δῆτα**: Hyllus' tone is desperate: 'But am I then to learn ...?' Cf. Denniston 274 for ἀλλά ... δῆτα.

ἐκδιδαχθῶ: cf. 934n., 1110n. The 'lesson' that Hyllus must learn is one he finds wholly baffling: his deepest sense of what is right and holy must be overridden by his filial duty.

δυσσεβεῖν: because Iole has destroyed both his parents, cf. 1230–1n.

1247 'Do you command me to do this with full justification?' Hyllus is abandoning any attempt to understand or argue. 'Is this an order?' he asks.

1249–50 **τοιγάρ**: almost 'in that case', cf. Denniston 565.

ποήσω κοὐκ ἀπώσομαι: for the 'polar' expression cf. 234–5n. Dawe (*Studies* III 97) objects that ποήσω κοὐκ ἀπώσομαι 'are not a natural pair, as "accept and not refuse" would be, or "do and not omit" '. But 'do and not refuse' is no more 'unnatural' than e.g. 'boast and not deny' (*Aj.* 96), and there is no need to adopt Dawe's punctuation κοὐκ ἀπώσομαι τὸ σόν, which leaves θεοῖσι δεικνὺς ἔργον at 1250 with comparatively little point. For ἀπώσομαι in a context of 'doing' cf. *El.* 943–4.

τὸ σὸν ... ἔργον 'showing the gods that the deed is yours'. Campbell compares 775–6 τὸ σὸν μόνης | δώρημ' ἔλεξεν and *O.T.* 572 for the anticipated predicate. Hyllus will do the deed (cf. 1232n.) but he disclaims all responsibility for it, cf. 1258. This is better than 'showing the gods your deed', because the emphasis is all on what Hyllus will do, not on the action of Heracles.

1250–1 These words round off the scene by recalling 1177–8 and 1157–8 (ring composition).

πιστεύσας: cf. 1228n. for the meaning 'obey'.

1252 **τελευτᾶις**: the end of the action is marked by a cluster of 'ending' words: τελευτή 1256, τελειοῦσθαι 1257, τελέουσ' 1263.

1252–3 **κἀπὶ τοῖσδε...ταχεῖαν** 'to these (promises) add the favour (of carrying them out) fast'; the adj. ταχεῖαν is used adverbially, cf. 1 λόγος ... ἀρχαῖος ... φανείς. Heracles' urgent words are a signal for the play's closing movement, the procession to Mt Oeta.

1254 **σπαραγμόν**: cf. 777–8.

τιν': to be understood with σπαραγμόν as well as with οἶστρον, cf. 2–3n.

οἶστρον: cf. 653n.

1255 **ἄγ', ἐγκονεῖτε**: for ἄγε before plural imperatives cf. Eur. *Suppl.* 258 ἄγ' ὦ γεραιαί, στείχετε and 821n. above. For the plural addressees cf. 1155n.

1255–6 Heracles greets his death as the end of his sufferings; there is surely an echo here of the language of the oracle (cf. 1170ff.).

αὕτη for τοῦτο, a common idiom in which a demonstrative pronoun is attracted to the gender of the predicate. 'This is truly rest from evils, the final end of Heracles.' Cf. 483n. and [Aesch.] *P.V.* 754 αὕτη γὰρ ἦν ἂν πημάτων ἀπαλλαγή.

1257 Lit. 'Nothing prevents these things being fulfilled for you.' For the simple infinitive after a negatived verb of preventing cf. Goodwin 807(*a*).

1258 **κελεύεις κἀξαναγκάζεις**: Hyllus again stresses the constraint under which he is acting, cf. 1247, 1249.

1259–78 *Final anapaests.* The play closes with an anapaestic section containing clear stage directions: Heracles is to be lifted up and carried in procession to Oeta. For a similar processional movement at the end of a play cf. *Aj.* 1402ff. and *Phil.* 1452ff. Hyllus' final words are a vehement protest at Zeus's apparent neglect of Heracles, but for the audience they are also ironic; cf. Introduction 11. The last four lines contribute to the enigmatic irony whether they are spoken by Hyllus or (more likely) by the Chorus.

1259–63 Heracles' heroic last words, in which he displays his old bravery in the face of pain.

1259 ἀνακινῆσαι: it is natural to take this as transitive, on the analogy of κινήσῃς 974 and κἀκκινήσεις 979 (cf. nn.). Here too there is perhaps a hint of the νόσος as a living creature. Some editors, objecting that Heracles' soul should not need warning not to arouse his sickness, take ἀνακινῆσαι as intransitive or read ἀνακινεῖσθαι. In fact there is nothing odd in the idea that Heracles could himself arouse the νόσος by too much activity: he imposes silence on himself in order to keep it calm, as well as to refrain from cries which would be both womanish (cf. 1071 ff.) and ill-omened.

1260 ὦ ψυχὴ σκληρά 'O unyielding soul'; cf. Eur. *Or.* 466 ὦ τάλαινα καρδία ψυχή τ' ἐμή. σκληρός often has unfavourable connotations, as at *Aj.* 1361 σκληρὰν ἐπαινεῖν οὐ φιλῶ ψυχὴν ἐγώ, cf. *Ant.* 473, but like 'hard' or 'stubborn' in English it need not be a term of condemnation, and most editors have thought it an appropriate word for Heracles to use of himself in this context. For the sentiment Jebb compares *Od.* 20.18 τέτλαθι δὴ κραδίη. Nauck's σκληροῦ goes neatly with χάλυβος, but the passage as a whole is then less striking.

1260–1 χάλυβος | λιθοκόλλητον στόμιον: a powerful metaphor for the superhuman effort of will that Heracles demands of himself. He is to endure the pain without a sound, silencing himself with a 'bit of steel' which is also imagined as a clamp that holds masonry together. Lloyd-Jones (*C.Q.* n.s. 7 (1957) 14–15), following F. W. Ball (*C.R.* 8 (1894) 197–8), suggests that λιθοκόλλητον means 'set with stones', i.e. with sharp points to make the bit more painful.

1262 ἀνάπαυε 'suppress'; the present tense emphasizes duration (so Schiassi).

1262–3 Jebb's translation brings out the force of ὡς: 'seeing that the deed which thou art to do (τελέουσ' = fut. part.), though done perforce, is yet worthy of thy joy'. Heracles will subject himself to a death of an acutely painful kind, but it can also 'bring joy' by releasing him from pain.

1264–5 θέμενοι συγγνωμοσύνην: a more solemn way of saying συγγνόντες or συγγνώμην ἔχοντες, cf. *Ant.* 151 θέσθαι λησμοσύναν.

συγγνωμοσύνη occurs only here, coined, no doubt, for the sake of the parallelism with ἀγνωμοσύνην, which is further pointed by the sentence structure and the repeated μεγάλην. Hyllus still feels that what he is doing is unholy, cf. 1206–7, 1233ff., 1245, 1249, 1258.

1266–7 'recognizing the great cruelty of the gods in the deeds that are being done'.

ἀγνωμοσύνην 'want of feeling', cf. Dem. 18.207 τῆι τῆς τύχης ἀγνωμοσύνηι.

1268–9 **οἱ φύσαντες κτλ.**: the reference is to Zeus as father of Heracles, but the plural is both more discreet, and more sweeping in its condemnation.

κληιζόμενοι 'hailed as', i.e. invoked and praised, not merely called, as Jebb notes.

ἐφορῶσι 'look on and take no action'.

1270 'No one foresees what is to come.' Hyllus unconsciously uses language which could be understood by the audience as an ironic reference to the apotheosis of Heracles (cf. Introduction 10–11). Soph. often alludes ironically to some event outside the action in the closing moments of a play, cf. *El.* 1498 τά τ' ὄντα καὶ μέλλοντα Πελοπιδῶν κακά; *Phil.* 1440–4; *O.C.* 1769–72.

ἐφορᾶι: here 'looks from a distance at' in the sense 'foresees', contrast 1269. For close repetition of a word with a shift of meaning cf. βάσις as both 'procession' and 'step', 965–7n.

1272 **ἐκείνοις**: sc. the gods.

1273 **δ' οὖν** points the climax: what really matters is the agony of Heracles, cf. Denniston 461. 'Hardest of all' (the Greek says 'of all men') 'for the one who undergoes this affliction.'

1275–8 A notorious crux. The MSS are divided over the ascription of the last lines; evidently there was doubt already in antiquity: τοῦτο λέγει ὁ Χόρος ἢ ὁ Ὕλλος (schol.). (i) If the Chorus (or the Chorus leader) are the speakers the ending would conform to the norm: the Chorus speak the last words in all extant plays of Soph. and Eur. But some endings are probably spurious (cf. e.g. Dawe, *Studies* I 266–73) and in any case the extant plays are only a small sample. The meaning and tone of 1275–8 would be appropriate for the Chorus: a final, neutral comment on the

role of Zeus in all that has happened, corroborating Hyllus' words but lacking his tone of indignant protest and thereby deepening the irony. (ii) If Hyllus is the speaker the tone of denunciation continues to the end of the play, and the final line adds comparatively little to what he has already said, though it has point and effectiveness in that at last it actually names Zeus (contrast 1268–9).

1275 λείπου μηδὲ σύ ... ἐπ' οἴκων 'Do not you be left behind at the house, either.' The addressee (see following note) is being told not to stay any longer at the house of D. If παρθένε means the Chorus they are telling themselves, or their leader is telling them, to leave the orchestra, cf. e.g. *Phil.* 1469 χωρῶμεν δὴ πάντες ἀολλεῖς. Their natural destination would be the summit of Oeta, to witness the solemn immolation of Heracles. If all those present moved off in the same procession the stage effect would be far more powerful than separate departures by the men and the women to different destinations. The girls of Trachis are representatives of a community that reveres Heracles as a great hero and cares what happens to him, so it is natural that they should follow his cortège.

παρθένε: either (i) the Chorus themselves, or (ii) Iole, or (iii) the women of the household mentioned at 202. (i) The Chorus are the only addressees who make dramatic sense, despite the oddity of the 2nd pers. sing. The 2nd pers. plural is common when choruses address themselves (cf. 821n.) or (naturally) when others address them, but the sing. would be exceptional here whether the speaker were the Chorus (or Chorus leader) or Hyllus. (Cf. M. Vuorenjuuri, *Arctos* n.s. 6 (1969) 157–8: the apparent parallels are not clinching because they occur in contexts where individual chorus members might be singled out for address. Cf. *O.C.* 530; *O.T.* 1321; *Phil.* 1169; Eur. *Ion* 193.) But the anomaly must be accepted, since (ii) and (iii) are out of the question. (ii) If Iole is the addressee she has to be on stage, and there has been no indication anywhere in the Exodos that she has reappeared. Her silent figure emerging at some point during the final exchange between father and son could only be a distraction from the solemnity of Heracles' last moments and the bewildered response of Hyllus. And whereas the Chorus have indeed been witness to the μεγάλους μὲν ... νέους θανάτους, | πολλὰ δὲ πήματα καὶ καινοπαθῆ, Iole has not: only the Chorus have seen (and heard) as much as the audience. Finally, the effect of Hyllus'

dismay at his father's commands would be weakened if he ended by directly addressing Iole in words of such composure. (iii) The women of the household are altogether too shadowy to warrant any attention at this climactic moment.

ἐπ' οἴκων is better than ἀπ' οἴκων, which Mazon and Kamerbeek interpret as '(stay away) from your homes'. Dawe (*Studies* III 98) rightly objects that λείπομαι ἀπό does not mean 'stay away from'; and οἴκων must surely refer to the house that has been the scene of the tragedy, not the dramatically unimportant houses of the Chorus. Dawe's own preferred reading ἔτ' οἴκτων is inappropriate, since 'do not you, either ... refrain from tears any longer', i.e. sing a *threnos*, is hardly what the Chorus ought to be saying in view of Heracles' instructions to Hyllus at 1200.

1276 μεγάλους ... νέους θανάτους: i.e. the death of D.

μεγάλους echoes μεγάλην at 1264 and 1266, stressing the extreme nature of all the calamities that have befallen.

ἰδοῦσα: the Chorus have witnessed these events; now they are to join the procession to see their final phase.

1277 πολλὰ δὲ πήματα καὶ καινοπαθῆ: i.e. what has been happening to Heracles.

καινοπαθῆ emphasizes the strangeness of his sufferings, cf. 867n., 1199n.

1278 οὐδὲν τούτων: sc. ἐστιν, or ἔπραξεν.

Ζεύς: for the striking prominence of the name 'Zeus' in this play cf. 983n., 251, 1022. The idea of Zeus's control over human affairs was traditional, cf. Pindar, *Isthm.* 5.52–3 **Ζεὺς τά τε καὶ τὰ νέμει, | Ζεὺς ὁ πάντων κύριος**; Aesch. *Ag.* 1485–8 **ἰὼ ἰὴ διαὶ Διὸς | παναιτίου πανεργέτα· | τί γὰρ βροτοῖς ἄνευ Διὸς τελεῖται;**

APPENDIX I

THE LYRIC METRES

Analyses of the lyrics are given by Dawe in his Teubner edition (Leipzig 1979) and by A. M. Dale, *Metrical analyses of tragic choruses*, *B.I.C.S.* Supplement 21.1 (1971) 22–33 and 21.2 (1981) 34–5. For fuller discussion of metrical principles and practice see Maas *GM*, Dale *LM*, and L. P. E. Parker, *C.Q.* n.s. 26 (1976) 14–28. The following symbols have been adopted, on the advice of Dr Parker, in the analyses given below: ‿ = a short syllable at verse-end; || = verse-end; ||| = end of strophe. H stands for hiatus at verse-end; it is placed above the line if the hiatus occurs in the strophe, below if in the antistrophe, on the line if in both or in astrophic lyrics. For a list of metrical terms see p. 250.

For details of Sophocles' use of the iambic trimeter see S. L. Schein, *The iambic trimeter in Aeschylus and Sophocles* (Leiden 1979).

Parodos 94–140

94–102 = 103–11 first strophe and antistrophe

94/103	⏑ –⏑– –⏑⏑–⏑⏑–	⏑ e D (ia. hem.)
95/104	– –⏑– – –⏑⏑–⏑⏑⏓ H ||	– e – D
96/105	–⏑⏑–⏑⏑– –	D –
97/106	–⏑– – –⏑– –	e – e – D – e – D
98/107	–⏑⏑–⏑⏑–	
99/108	– –⏑– – –⏑⏑–⏑⏑– H ||	
100/109	– –⏑– – –⏑–	– e – e – e – e
101/110	– –⏑– – –⏑–	
102/111	– –⏑– – –⏑–‿ |||	– e – e –

112–21 = 122–31 second strophe and antistrophe

112/122	–⏑⏑–⏑⏑– ⏓	D ⏓ D –
113/123	–⏑⏑–⏑⏑– –	D – D
114/124	–⏑⏑–⏑⏑– –	
115/125	–⏑⏑–⏑⏑– H ||	

116/126	––⏑––⏑⏑–	chor. dim. B
117/127	⏑–⏑––⏑⏑–	+ chor. dim. B
118/128	⏑⏖⏑––⏑⏑–	chor. dim. B
119/129	–⏑⏑–⏑–⏑–	chor. dim. A
120/130	–⏑⏑–⏑–⏑–	chor. dim. A
121/131	–⏑⏑–⏑–– |||	+ chor. dim. A cat. (aristoph.)

132–40 epode

132	⏑–⏑– –⏑–	ia. dim. sync. (ia. cr.)
133	–⏑– ⏑–⏑–	lec. (cr. ia.)
134	⏑–⏑– ⏑–⏑–	+ ia. dim.
135	⏑–⏑– ⏑–⏑–	ia. dim.
136	––⏑– ⏑––x ||	ia. dim. cat.
137	⏑–⏑– ⏑–⏑– ⏑–⏑–	ia. trim.
138	⏑–⏑– –⏑– ⏑–⏝ ||	ia. trim. sync. cat.
140	⏑–– –⏑– ⏑–⏝ |||	ia. trim. sync. cat.

Choral Song 205–24

205	⏖⏑– ⏑–⏑⏝ ||	lec.
206	⏑–⏑– ⏖⏑–	ia. dim. sync.
207–8	⏑–⏑– ⏑–⏑– ⏑–⏑–	ia. trim.
209	⏑–– –⏑– ⏑––	ia. trim. sync. cat.
210	⏑–– –⏑–	ia. dim. sync.
211	⏑–⏑– –⏑–	ia. dim. sync.
212	–⏖⏑– –⏑–	+ ia. dim. sync.
213	⏑–⏑– ⏑–⏑⏝ ||	ia. dim.
214	–⏑⏑–⏑⏑–⏑⏑–⏑⏑–⏑⏑–	dact. hexam. cat.
215	–⏑–⏑––	ithyph.
216	–⏑⏑–⏑–⏑–	chor. dim. A
217	⏑–⏑– ⏑–⏑– ⏑–⏑⏝ ||	ia. trim.
218	⏑–⏑⏖ ––	ia. dim. sync. (ia. sp.)
219	–– ––	2 sp.
220	⏑–⏑– ⏑–⏑–	ia. dim.
221	⏑–⏑– ⏑–⏝ ||	ia. dim. cat.

222	⏑–⏑– ––	ia. dim. sync. (ia. sp.)
223	⏖ ⏑– ⏑–⏑–	lec.
224a	⏑–⏑– ⏑––	ia. dim. cat.
224b	⏑–⏑– ⏑––|||	ia. dim. cat.

First Stasimon 497–530
497–506 = 507–16 strophe and antistrophe

497/507–8	⏑⏑–⏑⏑–⏑⏑–⏑⏑– ⏒–⏑–	anap.-ia. (or enop.)
498/509	–⏑– – H||	e –
499–500/510	⏑⏑–⏑⏑–⏑⏑–⏑⏑– ⏑–⏑⏒ H||	anap.-ia. (or enop.)
501/511	–⏑⏑–⏑⏑– –	D –
502/512	–⏑– – –⏑⏑–⏑⏑– –	e – D –
503/513	–⏑⏑–⏑⏑– –	D –
504/514	⏑⏑–⏑⏑–⏑⏑–⏑⏑–	anap. (or enop.)
505/515	⏑–– –⏑– ⏑–⏑–	ia. trim. sync.
506/516	–⏑⏑–⏑–⏒|||	+ aristoph

517–30 epode

517–18	⏑–⏑⏑–⏑– –⏑⏑–	tel. + chor.
519	–––⏑⏑–⏑⏑––||	dact. tetram.
520–1	– –⏑– – –⏑⏑–⏑⏑– –⏑⏑– ⏑	– e – D d′⏑
522	–⏑⏑–⏑⏑– –||	D –
523	–– –⏑– –	sp. cr. anc.
524	–– –⏑– – H||	sp. cr. anc.
525	–⏑⏑– –⏑–⏑––	chor. + ithyph.
526	⏑–⏑– –⏑– ⏑––	ia. trim. sync. cat.
527	⏑–⏑– –⏑– ⏑––	ia. trim. sync. cat.
528	⏑–⏑– ⏑–⟨⏑–⟩	ia. dim.
529	–⏑–⏑⏑–⏑–⏑||	hippon.
530	–⏑–⏑⏑––|||	pher.

Second Stasimon 633–62

633–9 = 640–6 first strophe and antistrophe

633/640	⏒ – ⏑ ⏑ – ⏑ –	tel.
634/641	× – ⏑ – ⏑ – ⏑ –	+ ia. dim.
635/642	– – ⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑ – –	enop.
636/643	– ⏑ ⏑ – – –	dodrans dragged
637/644	⏒ – ⏑ ⏑ – – – ⏑ –	chor.-ia. enneasyll.
638/645	– – – – ⏑ ⏑ –	chor. heptasyll.
639/646	⏑ – ⏑ – ⏑ – – ‖‖	ia. dim. cat.

647–54 = 655–62 second strophe and antistrophe

647/655	⏑ ⏑ – ⏑ ⏑ – ⏑ – – ⏓ ‖	enop.
648/656	⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑ – –	enop.
649/657	× – ⏑ ×× ⏑ ⏖ ⏑ –	ia. dim.
650/658	⏑ – ⏑ – ⏑ – ⏑ –	+ ia. dim.
651/659	⏑ – – – ⏑ – ⏑ – ⏑ –	ia. trim. sync.
652/660	⏒ – ⏑ – ⏑ – ⏑ ⏓ ‖	ia. dim.
653/661	– – – – – –	2 mol.
654/662	– ⏑ – ⏖ ⏑ – – ⏑ – ‖‖	3 cr.

Third Stasimon 821–61

821–30 = 831–40 first strophe and antistrophe

821/831	× – ⏑ – – – ⏑ ⏑ – ⏑ ⏑ –	× e – D
822/832	– – ⏑ ⏑ – ⏑ ⏑ – –	– D –
823/833	– ⏑ – × – ⏑ – – H‖	e × e –
824/834	× ⏖ ⏑ ⏖ ⏑ ⏖ ⏑ – ⏑ – ⏑ –	ia. trim.
825/835	– ⏖ ⏑ ⏖ ⏑ ⏖ ⏑ – ⏑ – ⏑ –	ia. trim.
826a/836a	– ⏑ ⏑ – ⏑ – ⏓ ‖	aristoph.
826b/836b	– ⏑ – –	tr.
827/837	– ⏑ ⏑ ⏑ – – –	col.
828/838	– ⏑ ⏑ ⏑ – – –	col.
829/839	⏑ ⏖ ⏖ ⏑ ××	doch.
830/840	⏑ – ⏑ – ⏑ – ⏒ ‖‖	ia. dim. cat.

841–50 = 852–61 second strophe and antistrophe

841/852	– – – – ⏑ ⏑ –	chor. dim. B
842/853	⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ –	enop.
843/854	⏑ – ⏑ – – – ⏑ – ⏑ ⏑ – –	ia. + chor. enop. B
844/855	⏔ ⏑ – ⏑ ⏑ – ⏑ –	glyc.
845/856	⏓ – ⏑ – ⏖ ⏒ – ⏑ ⏑ – ⏑ ⏑‿ ||	ia. + glyc.
846/857	– ⏑ ⏑ ⏑ – ⏒ – H ||	col.
847/858	– ⏑ ⏑ ⏑ – – –	col.
848/859	– – ⏑ ⏑ – – – H ||	chor. dim. (tel. 'dragged')
849/860	– – ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ –	chor. trim.
850/861	– ⏑ ⏑ – – – |||	chor. dim. (aristoph. 'dragged')

Chorus and Nurse 863–95

863–78: iambic trimeters except 865 (τί φημί) and 868 (ξύνες δέ). 879 should probably be scanned as an iambic trimeter: see Commentary.

880	⏑ – – ⏑ –	doch.
881	– – ⏑ – – – ⏑ ⟨– ⏓ – ⏑ –⟩	ia. trim.
882	– – ⏑ – ⏑ – ⏑ –	ia. dim.
883	– – – ⏑ ⏑ – ⏑ –	glyc.
884	⏑ – ⏑ – ⏑ – ⏑ –	ia. dim.
885	– ⏑ ⏑ – ⏑ ⏑‿ ||	hem. (or – ⏑ ⏑ – ⏑ ⏔ doch.)
886	⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑ – ⏑ – –	enop.
887	⏑ – ⏑ – ⏑ – –	ia. dim. cat.
888	– ⏑ –	cr.
889	⏑ – ⏑ – – – ⏑ – ⏑ – ⏑ –	ia. trim.
890	⏑ – – ⏑ – –	2 bacch.
891	– – ⏑ – – – ⏑ – – – ⏑ –	ia. trim.
892	⏑ – – ⏑ – –	2 bacch.
893	⏑ ⏔ ⏑ ⏔ ⏑ – –	ia. dim. cat.
894	⏑ – ⏑ – ⏑ – –	ia. dim. cat.
895	⏑ – ⏑ – ⏑ – – |||	ia. dim. cat.

Fourth Stasimon 947–70

947–9 = 950–2 first strophe and antistrophe

947/950	⏑⏖⏑⏖ ⏑–⏑–	ia. dim.
948/951	⏑⏖⏑⏖ ⏑–⏑–	ia. dim.
949/952	–⏑⏑–⏑–––|||	chor. dim. A

953–61 = 962–70 second strophe and antistrophe

953/962	––⏑⏑–⏑–	tel.
954/963	⏓–⏑– ⏑–⏑– ⏑–– H||	ia. trim. cat.
955/964	⏓–⏑– ⏑–⏑– ⏑–⏑–	ia. trim.
956/965	––⏑– ⏑–⏑–	ia. dim.
957/966	⏓–⏑⏑–⏑–	tel.
958/967	⏑–⏑– ⏑–⏑‿||	+ ia. dim.
959/968	⏖–⏑⏑–––⏑⏑–	anap. dim.
960	––⏑⏑–⏑–	tel.
969	⏑–⏑–⏑⏑–	aceph. chor. dim. B
961/970	⏑–⏑– ⏑–⏒|||	ia. dim. cat.

1004–43 Heracles, Hyllus, Old Man
Strophe and antistrophe

1004a	––	sp.
1004b/1023	–––⏑–	doch.
1005a/1024	–⏑⏑–⏑‿||	doch.
1005b/1025	–⏑⏑–⏓– H||	doch.
1006/1026	⏓⏑⏑–––	doch.
1007/1027	––––––––	anap. dim.
1008/1028	⏑⏑–⏖–	anap.
1009/1030	⏖⏑⏖⏑⏑–⏑⏓||	glyc.?
1010–14/ 1031–40	dactylic hexameters	(see Dale, *LM* 28)
1015a	––	sp.
1015b/1041	–⏑⏑–––	doch.
1016/1042	–⏑⏑–⏑–	doch.
1017/1043	–⏑⏑–⏑– –⏑⏑–⏓–|||	2 doch.
1018–22	dactylic hexameters	

APPENDIX 2

THE TRANSMISSION OF THE TEXT[1]

Sophocles was a highly successful playwright in his own time: he won more victories[2] than any other known tragedian, and he remained an undisputed classic throughout antiquity. To a large extent he must have owed his great prestige to the actual performances of his plays; although plays were performed only once at the City Dionysia during the fifth century it is very likely that admired pieces were put on again at the dramatic festivals in the demes of Attica, the Rural Dionysia,[3] and we know that in the fourth century revivals were very common at these festivals. After 386 B.C. an old play was a regular part of the programme of the City Dionysia, and Sophocles was certainly one of the authors whose plays were revived,[4] though he was not as outstandingly popular as Euripides. Even so, we cannot account satisfactorily for the many allusions to his work in the fifth and fourth centuries and for its survival in bulk into the Hellenistic period without assuming that written texts of the plays circulated freely more or less from the start. It is hardly possible that these texts were all faithful reproductions of what Sophocles wrote, especially since for the first two centuries the plays must have been transmitted without any defence against corruption and interpolation. There was no 'standard' scholarly edition to exert a stabilizing influence (Aristotle and his followers, though much interested in tragedy, do not seem to have concerned themselves with recension of the text),[5] and in a period when the plays were still performed

[1] For a general survey of the background see L. D. Reynolds and N. G. Wilson, *Scribes and scholars*[2] (Oxford 1974).

[2] About two-thirds of his 123 plays must have been successful: he won eighteen victories at the Dionysia = seventy-two plays, and probably six at the Lenaea, where the number of plays submitted by each dramatist is not known for certain. Cf. A. Dain, *Sophocle* tome 1 (Paris 1955) viii–x.

[3] A. W. Pickard-Cambridge, *The dramatic festivals of Athens*[2] (Oxford 1968) 52 and 99.

[4] Revivals: *Antigone* (Dem. 19. 246–7), a popular favourite; *Oenomaus* (at Kollytos, Dem. 18. 180); *Tyro* (Menander, *Ep.* 108ff.).

[5] For a general discussion of Peripatetic literary studies see A. J. Podlecki, *Phoenix* 23 (1969) 114–37. A few traces of the work on Sophocles of these early scholars are preserved in the *Life* and in the scholion on *O.C.* 900.

they were at risk from the interpolations and alterations of the actors. Our extant Sophocles, it is true, shows far fewer traces of histrionic meddling[6] than Euripides, but Sophocles was included in the well-known decree of Lycurgus (*c.* 338–326 B.C.),[7] which provided that an official copy of the plays of all three great tragedians be kept in the public archives and the actors compelled to keep to this text, and the implication must be that his work too was thought to need protection. Scholars have doubted whether the decree had any lasting effect, but it is possible that the official Athenian copy found its way to Alexandria in the reign of Ptolemy III (246–221 B.C.) and was used by the Alexandrian editors, so that it may have exerted some long-term influence.[8]

The work of these editors was crucially important. Through their threefold activity of classification, recension, and exegesis they imposed order on the mass of material salvaged from the past and established texts which had a remarkable influence on the future. The key figure for Sophocles is Aristophanes of Byzantium (*c.* 257–*c.* 180 B.C.), who seems to have concerned himself at any rate with classification and recension. In the *Life* of Sophocles, which is preserved in many of our MSS, Aristophanes is quoted as the authority for the number and genuineness of the plays; it is interesting that as many as seven plays attributed to Sophocles were regarded as spurious by the third century B.C.[9] Our evidence for Aristophanes' recension of the text is rather fragmentary but on the whole convincing; variant readings are ascribed to him in some of the papyri,[10] and there is one reference to him by name in the

[6] D. L. Page, *Actors' interpolations in Greek tragedy* (Oxford 1934) 91.

[7] [Plutarch], *Decem oratorum vitae* 7. 841 F.

[8] R. Pfeiffer, *History of classical scholarship* (Oxford 1968) 82, warns against overestimating the critical value of this copy.

[9] *Vita Soph.* 18: ἔχει δὲ δράματα, ὥς φησιν Ἀριστοφάνης, ρλ΄. τούτων δὲ νενόθευται ζ΄ (reading ζ΄ with G against ιζ΄ in A: this squares with the total number of genuine plays given by the Suda). According to Pfeiffer (287, cf. 133), Aristophanes probably made this statement in his supplement to the *Pinakes*, Callimachus' great critical inventory of Greek literature.

[10] Variant readings are ascribed to Αρν, Αρ, and Αριν in P.Oxy. 9 (1912) 1174 (*Ichneutae*), to Αρ in P.Oxy. 15 (1922) 1805 (*Trach.*), and to Αρι in P.Oxy. 27 (1962) 2452 (*Theseus*, if correctly ascribed to Sophocles: see H. Lloyd-Jones, *Gnomon* 35 (1963) 434–6), but the editor of this fragment, E. G. Turner, is not certain that the letters could not be read as an abbreviation for Aristarchus (Αρχ).

scholia.[11] We can also be reasonably certain that he was the first to divide the lyrics into cola (previously they had been written out like prose) and that he composed brief introductions, ὑποθέσεις, to the plays: the extant *Hypothesis I* to *Antigone* is ascribed to him in the MSS, and his introductions were probably the basis for the *Hypotheses* of some of the other plays. There is no evidence that he also wrote commentaries, but it is very likely that he interpreted Sophocles orally, and not impossible that his pupil Callistratus published his lecture notes.[12] But it may have been Aristarchus (*c.* 216–*c.* 144 B.C.) who was responsible for the first thoroughgoing set of commentaries (ὑπομνήματα); here again we are reduced to guessing from fragmentary evidence.[13] At all events we can be certain that *some* fundamental work of exegesis went on at Alexandria, because the extant scholia are known to derive ultimately from the work of Didymus in the second half of the first century B.C., and Didymus habitually based his commentaries on earlier authorities. The scholia in fact contain several explicit references to 'the commentators', who must be Didymus' predecessors.

The type of information (though not always the critical judgments) offered by these earliest commentators was comparatively sophisticated: they discussed textual problems, grammar and usage, and points of antiquarian or mythological interest, but as time went on readers of Sophocles needed more elementary help, such as paraphrases of difficult expressions, and the old commentaries were adapted and new ones composed to suit contemporary needs. The scholia as we have them are the product of a long process of excerpting and re-working;[14] it is perhaps not surprising that their content ranges from the profoundly learned to the preposterously naive. They appear in our medieval MSS as marginal commentaries, but this was not the original arrangement: to begin with, the ὑπομνήματα from which they were compiled were issued as separate works, physically independent of the texts on which they commented. These had a quite separate transmission for a long period,[15] with the important result that the scholia sometimes preserve

[11] On *Ajax* 746.

[12] Pfeiffer 210, cf. W. S. Barrett, *Euripides, Hippolytos* (Oxford 1964) 47 n. 1.

[13] Pfeiffer 222–3.

[14] Sallustius (fourth century A.D.) seems to have been one of the most influential revisers of the scholia. On the history of the scholia see V. De Marco, *Scholia in Sophoclis Oedipum Coloneum* (Rome 1952) xvi–xxvii.

[15] How long is still disputed: see N. G. Wilson, *C.Q.* n.s. 17 (1967) 244–56,

readings which have disappeared from the text of all our MSS, e.g. *Phil.* 954, where all the MSS read αὖ θανοῦμαι, but the scholion in L offers the correct αὐανοῦμαι as a variant.

The importance of the Alexandrians is beyond question; but we cannot tell to what extent their work altered the text of Sophocles or how quickly it standardized the tradition, because there is no pre-Alexandrian papyrus of any of the seven extant plays and therefore we cannot compare the state of the text before and after the time of Aristophanes. Probably we ought to consider 'the Alexandrian edition' as the beginning of a process that went on developing for several generations: for instance, Theon, a scholar of the first century A.D., is quoted repeatedly in the papyrus of the *Ichneutae* as a source of variant readings, and it is quite likely that he produced a recension of his own. As Pfeiffer has pointed out (189), 'there was a continuous and lively scholarly activity in the field of drama throughout the later centuries which has obscured its beginnings in Alexandria'.

The papyri do, however, provide some useful information: they reinforce the impression made by quotations and references in Roman and later Greek authors that a wide range of Sophocles' plays was still being read in the second century A.D. There are no papyri written after about the middle of the third century which have been certainly identified as belonging to the lost plays; this is what we should expect, judging by the way in which direct quotations of Sophocles in other authors tend about this date to concentrate on our seven extant plays. But there are not enough papyri of Sophocles to throw light on the question of why these seven survived and not others. The orthodox view since Wilamowitz has been that someone in the late second century made a selection from each of the three great dramatists for use in schools; this so imposed itself on the reading public that the rest of the plays gradually lost their influence and thereby their chance of survival. However, it has recently been shown for Euripides[16] that the 'select' plays were already

Barrett, *Hippolytos* 49. We can be sure that the commentaries were transmitted independently of the text for at least three centuries, and possibly much longer, since the regular use of margins for full-scale commentaries cannot have started until the codex had replaced the roll as the standard book form (between the second and the fourth century A.D.). E. G. Turner (*Greek papyri* (Oxford 1968) 121–3) argues convincingly for a gradual process of transition.

[16] By Barrett (*Hippolytos* 51–3) and C. H. Roberts (*Mus. Helv.* 10 (1953) 270).

more widely read from the Alexandrian period onwards, so that the selection may perhaps be seen as a symptom of a well-established trend[17] rather than as a new departure, since the non-select plays were in any case losing ground. For Sophocles we can trace no such clear pattern, because none of the papyri of the extant plays antedates the second century A.D.

Whatever may be the true historical background to the making (or evolution) of the selection, Wilamowitz was certainly right to stress the importance of its use in schools; it cannot be an exaggeration to say that Sophocles survived to the extent that he did because the plays, or some of them, were 'set books'. Even in periods of considerable cultural decay *some* school texts are still wanted, and it looks from the evidence as though some of Sophocles' plays, *Ajax* in particular, were used as standard text books in schools not only in late antiquity but for most of the Byzantine Middle Ages. For Greek literature there is nothing strictly comparable to the Dark Ages of the medieval West; pagan literature, or a minute selection of it, was a standard element in Byzantine education, and there were even periods in the history of the Greek East when scholarly study of pagan texts was a highly respectable intellectual activity. Our latest Sophoclean fragment from antiquity belongs to the late sixth or early seventh century[18] and our earliest medieval MS probably to the middle or latter half of the tenth,[19] but there is evidence that during the intervening period, or at any rate the part of it from the mid-ninth century onwards, Sophocles was an author familiar to every educated inhabitant of Constantinople.[20] It is true that from about the sixth to the mid-ninth century there can have been almost no interest in Greek tragedy beyond the limited needs of the schools, and that the Iconoclasts, who were in the ascendant in the eighth century, were actively hostile to pagan literature, so that a great many works known to late antiquity had vanished by the time of the δεύτερος ἑλληνισμός, the

[17] Barrett suggests (*a*) that a play's popularity may have depended on whether or not a commentary was available, and (*b*) that the selection may have become permanent when the codex superseded the roll as the standard book form, and seven plays were conveniently accommodated by a single codex.

[18] P. Ant. 2. 72 (parchment): fragment of *Electra*.

[19] L: see below.

[20] Arethas in a letter mentions *Ajax* as the play every schoolboy knew (S. B. Kougeas, ὁ Καισαρείας Ἀρέθας καὶ τὸ ἔργον αὐτοῦ (Athens 1913) 142, 122). The Suda, which was compiled about A.D. 1000, quotes frequently from *Aj.*, *El.*, *O.T.*, and *O.C.*

great resurgence of interest in the ancient world which took place in the ninth century. This was a period of crucial importance for the survival of classical texts. A new type of script, minuscule, had recently been developed as a book-hand to replace the capitals which had been standard from antiquity, and old texts now had to be laboriously transliterated into the new characters. Many works which survived into the ninth century must have been lost because no one was interested enough to have them transliterated, but once a text had been copied into minuscules its chances of survival were very good, since the learned men of the ninth century greatly reinvigorated the intellectual climate, and classical literature was never seriously challenged for the rest of the Middle Ages. These scholars seem to have been more interested in prose writers than in poets, but our extant MSS prove that at any rate in the tenth and eleventh centuries there was a lively demand for poetic texts, and for the twelfth century we know of two scholars, Tzetzes and Eustathius, who took some interest in tragedy though they did not produce recensions of the plays. Eustathius (fl. *c.* 1160–92) is quite important for the text of Sophocles because of his many quotations (he has preserved a line of *Antigone* (1167) which is missing from all our MSS), but we have to wait until the end of the thirteenth century, the so-called Palaeologan Renaissance, before we find evidence of large-scale scholarly work on the tragedians.

This period was one of intense activity in classical studies, as we can tell from our surviving MSS, many of which carry scholia associated with one or other of the well known scholars of the time: Maximus Planudes, Manuel Moschopulus, Thomas Magister and Demetrius Triclinius. Of these only Triclinius is known for certain to have systematically established a text of Sophocles, but all were 'editors' in the sense that they wrote notes on select plays, so taking their place in the long line of commentators that stretches from Alexandria to the present day. Moschopulus and Thomas Magister have been credited with making recensions of the text as well as with writing scholia, Moschopulus on the 'Byzantine triad', *Ajax*, *Electra* and *O.C.* – the plays most commonly studied in schools – and Thomas on *Antigone* as well, but R. D. Dawe's recent work[21] has demonstrated that they need have done no more than take over from unknown predecessors texts that had

[21] *Studies* 1 ch. 2. Cf. the reviews by N. G. Wilson (*J.H.S.* 96 (1976) 171–6) and M. L. West (*C.P.* 72 (1977) 264–7).

already acquired emendations and alterations in a rather haphazard manner over a comparatively long period. The existence of a 'Thoman' recension is particularly doubtful, since the MSS carrying scholia by Thomas are not so homogeneous in their poetic texts as the ones associated with Moschopulus, and the distinctive readings they offer are of very poor quality. The 'Moschopulean' MSS at least bear the marks of *somebody's* editorial activity and behave more consistently as a group. Triclinius deserves special mention[22] as the most ambitious and professional critic to work on tragic texts; he drew extensively on Moschopulus and Thomas for his commentaries, but he made an important and original contribution to the study of lyric metre, writing metrical notes on all the plays, and his recension of the text was extremely influential. Turnebus used it as a basis for his text of 1553 which dominated Sophoclean studies until Brunck's edition appeared in 1786. Triclinius apart, the Byzantine scholars have won little respect from their modern successors; but if they offer few insights to guide our understanding of the text they at least deserve some credit for stimulating a vigorous interest in Sophocles (mainly, admittedly, in the three plays of the triad), and also for preserving valuable readings that would otherwise have been lost, by seeking out and collating old MSS.[23]

It was in the Byzantine world centred on Constantinople that Greek civilization survived until the end of the Middle Ages, but by the greatest good fortune a new market for Greek texts was opened up in the West about half a century before the Turks virtually put an end to Byzantine culture in 1453. Through their study of the Latin authors of antiquity the Italian humanists were inspired with the desire to recover the Greek classics: they invited scholars from Constantinople to teach in Italy, organized book-collecting missions to the East, and hired Greek scribes to make copies. As a result there was a steady flow of Greek books into Italy in the early fifteenth century, among them the manuscript L of Sophocles, which was acquired in Constantinople by Giovanni Aurispa in the course of one of his ambitious expeditions in search of

[22] Cf. Reynolds and Wilson 66–9. For specimens of the scholarship of Triclinius and his contemporaries see O. Longo, *Scholia Byzantina in Sophoclis Oedipum Tyrannum* (Padua 1971); O. L. Smith, *Studies in the scholia on Aeschylus* I (Leiden 1975).

[23] On the use of old MSS by scholars in the thirteenth and fourteenth centuries see R. Browning, *B.I.C.S.* 7 (1960) 11–19.

texts (1421–3) and sent to his friend Niccolò de' Niccoli. Greek authors were slower to find their way into print than Latin, and it was not until the last decade of the century that the first systematic attempts were made to print the Greek classics. In 1502 the seven plays of Sophocles were printed at Venice by Aldus Manutius, seven years after four plays of Euripides and sixteen years before Aeschylus, an order which fairly represents Sophocles' standing from the fourth century B.C. onwards. Ever since the time of the *editio princeps* his survival has been assured, at least for as long as Western civilization survives.[24]

THE MANUSCRIPTS

A. Turyn's major study of the MSS of Sophocles appeared in 1952;[25] its conclusions have recently been challenged in detail by R. D. Dawe,[26] but it remains an indispensable guide to the individual MSS and their contents. Turyn's model of the Sophoclean tradition was based on the distinction between comparatively pure 'old' MSS on the one hand (i.e. copies, of whatever date, that offered a more or less unedited version of the text of antiquity) and the recensions of the Byzantine editors on the other. Dawe has shown that this is too clear-cut: the evidence of his collations suggests that the interrelations between members of different groups are much more complex than Turyn allowed, and that, while no MS is free from some degree of emendation, genuine ancient readings may be found anywhere in the tradition. Therefore the textual critic cannot safely make a hierarchical classification of the MSS which eliminates any whole group from consideration. In the case of *Trachiniae* this does not present a serious problem since there are comparatively few surviving MSS in total, but for the plays of the triad the numbers are so large as to be unwieldy, and the editor must find a satisfactory principle of selection.[27]

[24] For the history of the printed text see U. von Wilamowitz-Moellendorff, *Einleitung in die griechische Tragödie* (Berlin 1907) ch. 4; R. C. Jebb, *Sophocles, the text of the seven plays* (Cambridge 1897) xxxi–xliv.

[25] *Studies in the manuscript tradition of the tragedies of Sophocles*, Illinois studies in language and literature 36.1–2 (Urbana, Ill. 1952).

[26] *Studies* I chs. 1–4.

[27] Cf. N. G. Wilson, *J.H.S.* 96 (1976) 171–2, 175; M. L. West, *Gnomon* 50 (1978) 238.

Despite all the work that has been done on the text of Sophocles it is still not possible to date the common source of our medieval MSS with any degree of certainty. There is one fact, however, which commands attention: the striking homogeneity of the tradition. It is only very rarely that the MSS diverge at all widely, and in almost every major crux they all essentially share the corruption; the papyri, too, are on the whole very closely in accord with the medieval MSS. Thus we no doubt have the means of reconstructing with tolerable accuracy the vulgate current in late antiquity, but between that and the autograph of Sophocles there is a gap which can be bridged only by the skill of the textual critic.

The highly selective *apparatus criticus* used in this edition is based (with minor modifications) on that of Dawe's Teubner text (1979). Dawe distinguishes four groups of MSS:

(i) L (Florence, Laur. 32,9), which has recently been dated[28] to the middle of the tenth century but could be a decade or two later.

Λ (Leiden B.P.G. 60A), the Leiden palimpsest, a close relation, very likely a twin, of L.

These two MSS together represent the oldest extant text; L has long been recognized as a major witness. Λ is only partly legible; for a collation see H. J. Schletema, *Mnemosyne* 4.2 (1949) 132–7.

(ii) A (Paris, gr. 2712), probably early fourteenth century.

U (Venice, gr. 467), probably copied in 1312.[29]

Y (Vienna, phil. gr. 48), fifteenth century.

The common ancestor of these closely related MSS evidently received some scholarly attention. A has been much used, both as an exemplar from which other MSS were copied and as a leading witness in modern editions. Y was the basis of the Aldine edition, the first printed text of Sophocles.

(iii) T (Paris, gr. 2711), fourteenth century. The recension of Demetrius Triclinius.

Zg (Florence, Laur. 32,2), fourteenth century.

Zn (Paris, gr. 2787), fourteenth century.

Zo (Vatican, Palat. gr. 287), fourteenth century.

[28] By A. Diller, in J. L. Heller (ed.) *Serta Turyniana* (Urbana, Ill. 1974) 522.
[29] See O. L. Smith, *Studies in the scholia on Aeschylus*, 1 (Leiden 1975) 92 n. 70.

(iv) R (Vatican, gr. 2291), fifteenth century. This is the only member of the sub-group known as the 'Roman' family which offers *Trach.* (1–372 only).

K (Florence, Laur. 31,10), fourteenth century.

V (Venice, gr. 468), late thirteenth or early fourteenth century, (gives *Trach.* 1–18 only).

Of the twelve MSS not included in the *apparatus* nine appear to be copies of existing MSS; there remain two which are closely related to T (Turyn's Ta and Tc) and one (Turyn's Zp) which seems to be a twin of Zo.

GLOSSARY OF METRICAL TERMS

anap.	anapaest ⏑⏑–
anc.	anceps
aristoph.	aristophanean –⏑⏑–⏑––
bacch.	bacchiac ⏑––
cat.	catalectic, i.e. abbreviated by the suppression of the final or penultimate element
chor.	choriamb –⏑⏑–
chor. dim.A	choriambic dimeter A –⏑⏑–⏑–⏑–
chor. dim.B	choriambic dimeter B –x–x–⏑⏑–
col.	colarion: in this play –⏑⏑⏑–⏒–
D	–⏑⏑–⏑⏑– (in dactylo-epitrites; see Maas *GM* 40–1)
dact.	dactyl –⏖
doch.	dochmiac x––x–
dodrans	–⏑⏑–⏒–
e	–⏑– (in dactylo-epitrites)
enop.	enoplian (see Dale *LM* ch. 10)
glyc.	glyconic –x–⏑⏑–⏒–
hem.	hemiepes –⏑⏑–⏑⏑–
hippon.	hipponactean –x–⏑⏑–⏑––
ia.	iambic x–⏑–
ithyph.	ithyphallic –⏑–⏑––
lec.	lecythion –⏑–x–⏑–
mol.	molossus –––
pher.	pherecratean –x–⏑⏑––
sp.	spondee ––
sync.	syncopated, i.e. abbreviated by the suppression of a short or anceps element
tel.	telesillean x–⏑⏑–⏑–
tr.	trochaic –⏑–x

– a long syllable ⏑ a short syllable x anceps

INDEXES

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